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COVER STORY

The Smithereens

By Joe Williams

LOS ANGELES – If the Smithereens didn't exist, youth culture would have invented them. Although the band started in New Jersey in 1980, by the middle of the decade the lifeless clutter of mainstream rock made a return to the verities of classic pop not only welcome but necessary. During the '80s other bands have returned to guitar-based rock 'n' roll, but perhaps no other band in America captures the essential spirit of pop as well as the Smithereens. Their sound has been rightly compared to the Beatles, but it is a sound with a modern edge, bubblegum for a fallen world.

"I'd like to think that we helped change things for that kind of music after we got 'Blood and Roses' on the radio," says singer Pat DiNizio. "I think bands that do that kind of music have always existed; it's just that I wasn't hearing much of it on the air." But DiNizio can remember a time when the airwaves were full of catchy pop tunes, and it's the legacy of the Who, the Kinks, the Beach Boys and the Beatles that feeds his search for the perfect chord.

"If you're going to be a songwriter in the truest sense of the word, people like Lennon-McCartney, Holland-Dozier-Holland, Jagger-Richards and Ray Davies of the Kinks are going to be your reference points. I tend to write songs around riffs, and Ray Davies was the greatest riff writer of all time."

The Smithereens' hooks and harmonies come at such a dizzy clip that DiNizio's songwriting seems almost effortless. "I have a lot of luck with songwriting," he admits. "Ideas come to me in soundcheck, or walking down the street; but I don't consider myself a natural songwriter. For the first seven years of the band's existence, I was working on inspiration, always waiting for the moment when a new idea would come to me. But on the latest album, it was more of a craftsman's effort. I created an artificial deadline for myself and I had to create the songs by that time."

DiNizio's vision of classic verse-chorus-verse pop was first committed to vinyl on a 7" single called *Girls About Town.* Fifteen hundred copies were pressed,

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TOP POP DEBUTS

SINGLES

45

MONKEY
George Michael – Columbia

ALBUMS

30

ROLL WITH IT
Steve Winwood – Virgin

#1
POP SINGLE
THE FLAME
Cheap Trick
Epic

#1
B/C SINGLE
PARADISE
Sade
Epic

#1
COUNTRY SINGLE
FALLIN' AGIAN
Alabama
RCA

#1
JAZZ ALBUM
REFLECTIONS
George Howard
MCA

#1
RAP ALBUM
TOUGHER THAN LEATHER
RUN DMC
Profile

#1
POP ALBUM
OU812
Van Halen
Warner Bros.

#1
B/C ALBUM
IN EFFECT MODE
Al B. Sure
Warner Bros.

#1
COUNTRY ALBUM
REBA
Reba McEntire
MCA

#1
12" SINGLE
SUPERSONIC
J.J. Fad
Dream Team

WINNER'S CIRCLE

WHEN IT'S LOVE
Van Halen
Warner Bros.

Cash Box research from both radio and retail activity indicates this record exhibits Top Ten potential.

CASH BOX TOP 100 SINGLES

THE CASH BOX TOP 100 SINGLES CHART IS BASED ON A COMBINATION OF RADIO AIRPLAY AND ACTUAL PIECES SOLD AT RETAIL STORES.

			Last Week	Total Weeks
1	*THE FLAME* (Epic 34-07745)	Cheap Trick	3	14
2	*DIRTY DIANA* (Epic 34 07739)	Michael Jackson	1	10
3	*POUR SOME SUGAR ON ME* (Mercury/PolyGram 870 298-7)	Def Leppard	6	11
4	*MERCEDES BOY* (MCA 53279)	Pebbles	7	10
5	*FOOLISH BEAT* (Atlantic 7-89109)	Debbie Gibson	2	12
6	*NEW SENSATION* (Atlantic 7-89080)	INXS	12	9
7	*MAKE IT REAL* (MCA MCA-53311)	The Jets	4	12
8	*NITE AND DAY* (Uptown/Warner Bros. 7-28192)	Al B. Sure!	9	14
9	*THE VALLEY ROAD* (RCA 7645-7-R)	Bruce Hornsby & The Range	5	11
10	*TOGETHER FOREVER* (RCA 8319-7-R)	Rick Astley	8	13
11	*HOLD ON TO THE NIGHT* (EMI-Manhattan B-50106)	Richard Marx	15	8
12	*NOTHIN' BUT A GOOD TIME* (Enigma/Capitol B-44145)	Poison	13	12
13	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	20	5
14	*I STILL BELIEVE* (MCA MCA-53288)	Brenda K. Starr	14	15
15	*RUSH HOUR* (EMI- Manhatten B-50118)	Jane Wiedlin	17	10
16	*HANDS TO HEAVEN* (A&M 2991)	Breathe	18	10
17	*MAKE ME LOSE CONTROL* (Arista AS1-9686)	Eric Carmen	22	8
18	*LOST IN YOU* (Warner Bros. 7-27927)	Rod Stewart	19	10
19	*SIGN YOUR NAME* (Columbia 38-07911)	Terence Trent D'Arby	21	7
20	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	10	11
21	*CIRCLE IN THE SAND* (MCA MCA-53308)	Belinda Carlisle	16	13
22	*1-2-3* (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	31	6
23	*PARADISE* (Epic 34-07904)	Sade	25	9
24	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	32	27
25	*COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	29	7
26	*ONE MORE TRY* (Columbia 38 07773)	George Michael	11	13
27	*I DON'T WANNA LIVE WITHOUT YOUR LOVE* (Reprise/Warner Bros. 7-27855)	Chicago	33	6
28	*DO YOU LOVE ME?* (Motown Y 448F)	The Contours	37	5
29	*I DON'T WANNA TO GO ON WITH YOU LIKE THAT* (MCA-53345)	Elton John	36	4
30	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	34	9
31	*TALL COOL ONE* (Es Paranza/Atlantic 7-99348)	Robert Plant	32	11
32	*I SHOULD BE SO LUCKY* (Geffen 7-27922)	Kylie Minogue	35	9
33	*KISS ME DEADLY* (Dreamland/RCA 6866-7)	Lita Ford	23	15
34	*BEDS ARE BURNING* (Columbia 38-07433)	Midnight Oil	28	15
35	*LOVE CHANGES(EVERYTHING)* (Capitol B-44137)	Climie Fisher	38	9
36	*SHATTERED DREAMS* (Virgin 7-99383)	Johnny Hates Jazz	26	16
37	*THE TWIST* (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	47	4
38	*LOVE WILL SAVE THE DAY* (Arista AS1-9720)	Whitney Houston	55	2
39	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Daryl Hall John Oates	24	13
40	*WE ALL SLEEP ALONE* (Geffen 7-27986)	Cher	30	14
41	*RAG DOLL* (Geffen 7-27915)	Aerosmith	44	6
42	*SIMPLY IRRESISTIBLE* (EMI-Manhattan B-50133)	Robert Palmer	51	2
43	*TOMORROW PEOPLE* (Virgin 7-99347)	Ziggy Marley & The Melody Makers	43	8
44	*PIANO IN THE DARK* (A & M AM3003)	Brenda Russell featuring Joe Esposito	39	22
45	*MONKEY* (38-07941)	George Michael	DEBUT	
46	*TROUBLE* (Mercury 870 154-7)	Nia Peeples	45	10
47	*NAUGHTY GIRLS (NEED LOVE TOO)* (Jive 1089-7-J)	Samantha Fox	40	20
48	*ANYTHING FOR YOU* (Epic 34-07759)	Gloria Estefan and Miami Sound Machine	42	24
49	*FAST CAR* (Elektra 7-69412)	Tracy Chapman	63	4
50	*LITTLE WALTER* (WING/PolyGram 887 385-7)	Tonyl Tonil Tonel	50	7
51	*FORGIVE ME FOR DREAMING* (Chrysalis VS4-43237)	Elisa Fiorillo	52	9
52	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	57	5
53	*IN YOUR SOUL* (EMI-Manhattan B-50134)	Corey Hart	59	5
54	*WHEN IT'S LOVE* (Warner Bros. 7-27827)	Van Halen	77	2
55	*FEELINGS OF FOREVER* (MCA - 53325)	Tiffany	56	5
56	*I KNOW YOU'RE OUT THERE SOMEWHERE* (Polydor/PolyGram 887 600-7)	The Moody Blues	60	5
57	*HERE WITH ME* (Epic 34-07901)	REO Speedwagon	69	3
58	*WISHING I WAS LUCKY* (UNI/MCA 50000)	Wet Wet Wet	58	7
59	*TWO OCCASIONS* (Solar/Capitol 70015)	The Deele	41	19
60	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	48	13
61	*SUPERSONIC* (Ruthless/Atlantic 7-99328)	J. J. Fad	54	11
62	*UNDER THE MILKY WAY* (Arista AS1-9673)	The Church	46	14
63	*SWEET CHILD O' MINE* (Geffen 7-27963)	Guns n' Roses	78	3
64	*I HATE MYSELF FOR LOVING YOU* (Blackheart/CBS ZS4 07919)	Joan Jett and the Blackhearts	74	3
65	*SAYIN' SORRY (DON'T MAKE IT RIGHT)* (Vendetta/A&M VV-7200)	Denise Lopez	70	4
66	*SAY IT'S GONNA RAIN* (Epic 34-07908)	Will To Power	73	4
67	*ALL FIRED UP* (Chrysalis VS4 43268)	Pat Benatar	83	2
68	*HEART OF MINE* (Columbia 38-07780)	Boz Scaggs	49	11
69	*DARLIN' DANIELLE DON'T* (CBS Associated ZS4-07909)	Henry Lee Summer	61	7
70	*BOOM! THERE SHE WAS* (Warner Bros. 7-27976)	Scritti Politti featuring Roger	75	3
71	*BLACK AND BLUE* (Warner Bros. 7-27891)	Van Halen	53	8
72	*YOU HAVE PLACED A CHILL IN MY HEART* (RCA 8619-7-RA1)	Eurythmics	62	7
73	*KNOCKED OUT* (Virgin 43252)	Paula Abdul	80	3
74	*PLEASE DON'T GO GIRL* (Columbia 38-07700)	New Kids On The Block	79	3
75	*STRANGE BUT TRUE* (Reprise 7-27998-A)	Times Two	64	18
76	*ANGEL* (Geffen 7-28249)	Aerosmith	67	24
77	*WISHING WELL* (Columbia 38-07675)	Terence Trent D'Arby	66	26
78	*I DON'T WANT TO LIVE WITHOUT YOU* (Atlantic 7-89101)	Foreigner	65	17
79	*DREAMING* (Virgin/A & M AM 3002)	Orchestral Manoeuvres In The Dark	68	18
80	*IF IT ISN'T LOVE* (MCA 53264)	New Edition	85	2
81	*JOY* (Elektra 7-69401)	Teddy Pendergrass	81	3
82	*MISSED OPPORTUNITY* (Arista AS1-9727)	Daryl Hall John Oates	DEBUT	
83	*WAIT* (Atlantic 7-89126)	White Lion	71	20
84	*NOBODY'S FOOL (Theme from Caddyshack II)* (Columbia 38-07971)	Kenny Loggins	DEBUT	
85	*HOLE IN MY HEART (ALL THE WAY TO CHINA)* (Epic 34-07940)	Cyndi Lauper	DEBUT	
86	*I DON'T WANT TO BE A HERO* (Virgin 7-99304)	Johny Hates Jazz	DEBUT	
87	*BETTER BE HOME SOON* (Capitol B-44164)	Crowded House	DEBUT	
88	*FOREVER YOURS* (Epic 34-07900)	Tony Terry	89	2
89	*MY OBSESSION* (Chrysalis VS4 43240)	Icehouse	DEBUT	
90	*TELL ME* (Atlantic 7-89051)	White Lion	DEBUT	
91	*MOST OF ALL* (MCA MCA-53258)	Jody Watley	76	11
92	*ELECTRIC BLUE* (Chrysalis VS4 43201)	Icehouse	82	22
93	*ALWAYS ON MY MIND* (EMI-Manhattan B 50123)	Pet Shop Boys	72	16
94	*ROOTY TOOT TOOT* (Mercury/PolyGram 870 327-7)	John Cougar Mellencamp	86	9
95	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	84	19
96	*PINK CADILLAC* (EMI-Manhattan B-50117)	Natalie Cole	87	19
97	*MY GIRL* (Capitol B-44124)	Suavé	88	17
98	*RHYTHM OF LOVE* (Mercury/Polygram 870 323-7)	Scorpions	92	5
99	*DA' BUTT* (From School Daze)(EMI-Manhattan 50115)	E.U.	90	14
100	*WHEN WE KISS* (Synthicide/Enigma B-75018)	Bardeux	91	14

Motown Sold To MCA, Boston Ventures

By Julius Robinson

LOS ANGELES – Motown Records, Berry Gordy Jr's R&B/pop label founded with an $800 loan in 59, has been sold for $61 million to MCA Records and Boston Ventures, a Massachusetts banking firm. Boston Ventures has come up with the lion's share of the money, about 80%, with MCA paying 20%. MCA plans to acquire Boston Ventures' balance at an unspecified amount of time. MCA will acquire all artists contracts, masters, and Motown's trademarks.

Gordy will retain control of Motown's publishing companies, Jobete Music Co. and Stone Diamond Music. He will also maintain personal ownership of Motown Prods., the film and T.V. divisions. Gordy will also keep Hitsville Recording Studios.

Al Bell, President of Motown Records Group told *Cash Box*, "Mr. Gordy insisted that 20% ownership in the company be set aside for minorities to purchase. That is in fact a part of the purchase agreement. 20% is set aside. It's been rumored in the media that the situation is different, and that is not true. The 20% is open and available for someone to come in and purchase it. The party should contact MCA and Boston Ventures about purchasing this entity."

There have been reports that MCA A&R of black music Jheryl Busby may take the reins at Motown, and as part of his compensation package receive a 10% or less share. Says Bell, "I haven't heard for sure that he has any part of that 20%. I imagine they'll put together an incentive package, but we don't know about that."

Reportedly, most of Motown's superstar artists will stay on, including Stevie Wonder, Lionel Richie and Smokey Robinson. Diana Ross, who recently signed a longterm deal with MCA, will reportedly return to the newly owned label.

Wonder, who had a clause in his contract which gave him the option to leave the label if it was ever sold, is said to want to stay on.

Al Bell commented, "Stevie's situation was resolved in a very short period of time. It got out in the media that the clause was in there long before there was a discussion between Stevie's folks and the others involved in the deal.

"I think the artists roster will stay the same. Of course, they, as buyers, can make the determination of who they want to keep and who they want to let go, and I have no idea of who that might be."

MCA has distributed Motown since 1984, and Gordy has negotiated for at least two years with MCA about the deal. In the last few weeks there have been several other bids, including one by Dick Griffey at Solar Records, who said he would match any offer up to $100 million.

PRESENTING GREGORY HINES...THE ALBUM – With his self-titled solo album for Epic, successful actor and dancer Gregory Hines can add singing to his list of accomplishments. Pictured at a recent visit to Epic's NYC offices are, from left: Dave Glew, sr vp & gen. mgr., Epic/Portrait/CBS Associated Labels; Walter Yetnikoff, president, CBS Records Inc; Hines; Tommy Mottola, president, CBS Records Division; and Don Eason, vp, black music promo, E/P/A.

"Dick did have a meeting with the Chairman," says Al Bell. "After explaining to him the negotiating posture Motown had taken with MCA over the last two years, Griffey decided it was not something he could move on at this time. Now, once he realizes the availability of the 20%, I don't know, but at the time he was talking about an overall purchase."

Al Bell is confident that MCA will manage the company according to the ideals Motown has established, "I think [the sale] is a sign of progress. I'm pleased to see Motown has risen to the level of an institution, where a deal like this can be put together. I'm proud of the wisdom of Berry Gordy, who saw that the institution had outgrown him. A deal like this guarantees that Motown's legacy, history and continued development will maintained. I believe MCA will fulfill this obligation, because this purchase makes MCA the most formidable of the majors in it's involvement in the black market."

Bell concluded, "Gordy has spent two years thinking about this deal. It would be illogical for MCA to purchase the most formidable black institution in America and not carry forth these goals, for therein lies the institutional value of it."

Hillel Slovak, Red Hot Chili Peppers Guitarist, Dead At 25

By Joe Levy

NEW YORK – Hillel Slovak, founding member and guitarist of the Los Angeles punk-funk band the Red Hot Chili Peppers, was found dead at his home in L.A. on Monday night, June 27. At presstime the exact circumstances of his death were not known, but his untimely passing was made even more tragic by reports that the Chili Peppers were set to begin preproduction on their fourth album on June 29.

The group had returned from a European tour in support of their recent EMI-Manhattan release *The Uplift Mofo Party Plan* only a week before Slovak's death. According to management sources Slovak was healthier than ever before on that tour. The group has announced that they will definitely continue.

The Red Hot Chili Peppers were formed in 1983. They were known for their brash, comic fusion of dirty guitar funk, street rap braggadocio, and punk agression. Slovak's work with another similarly minded group, What Is This, prevented him from appearing on the Chili Peppers' debut album, but he re-joined the group in 1985 for the George Clinton produced *Freaky Styley*.

A five track EP, *Abbey Road*, was released in Europe this May, and was already scheduled to be released in the United States through EMI-Manhattan in August. The record contains material from the Chili Peppers' 5 year career, some of it featuring Slovak.

The Israeli born guitarist is survived by his parents and a brother.

RIAA Revises Gold And Platinum Standards

NEW YORK – The RIAA has revised its standards for certification of gold and platinum albums, singles and videos. For those with things to certify, the new rules, as of this very second, are as follows:

GOLD ALBUMS: 500,000 units; manufacturer's dollar volume of at least $1 million based at 33 1/3% of suggested retail price; may co-mingle LPs, cassettes and CDs.

GOLD SINGLES: One million units, Disco/Dance Music records (12" singles with one selection per side), counted as one unit. "A" side must be same on all configurations.

PLATINUM ALBUMS: One million units; manufacturer's dollar volume at least $2 million based on 33 1/3% of suggested retail price; may co-mingle LPs, cassettes and CDs

PLATINUM SINGLES: Two million units, all other gold single requirements apply.

MULTI-RECORD SETS: For three or more records, tape of CD sets, 250,000 net sets shipped at $2 million worth of net sales for gold; 500,000 sets and $4 million.

MULTI-PLATINUM ALBUMS: Two million units and at each million-unit sale level thereafter; manufacturer's dollar volume total at least $4 million and at each one million sales thereafter based on 33 1/3% of suggested retail price; may co-mingle LPs, cassettes and CDs.

MULTI-PLATINUM SINGLES: Three million units and at each million-unit sale level thereafter; all other gold single requirements apply.

GOLD MUSIC VIDEO: 25,000 units or a value of at least $1 million in suggested retail price.

PLATINUM MUSIC VIDEO: 50,000 units or a value of at least $1 million in suggested retail price.

MULTI-PLATINUM VIDEO: 100,000 units or a value of at least $4 million at suggested retail price. Use of units or dollars determined at platinum level. Recertified at increments of 100,000 units and/or $4 million. Use of units or dollars for recertification is determined at platinum level.

Faraci Upped At Atlantic

LOS ANGELES – Vince Faraci has been promoted to the newly-created position of Senior Vice President of Promotion/Marketing for Atlantic Records at the New York headquarters. The announcement was made by Atlantic Senior VP, General Manager Mark Schulman.

Mr. Faraci will work closely with the label's promotion, sales, and marketing departments, maximizing communication between these key areas of the company. A primary focus of will be in the long-range planning and overall development of of radio/retail strategies.

Mr. Faraci came to Atlantic Records in 1969 as Southwest Regional Pop Promotion Rep., and he soon joined the staff in New York. In 1974 he was named National Pop Promotion Director, and in 1979 was appointed Vice President of President of Promotion. In 1981, Mr. Faraci was upped to Atlantic Senior V.P. of Promotion, a position held until the new appointment.

CBS/Sony's 20th Bash Set For Tokyo Egg

NEW YORK – The CBS/Sony Group will celebrate its 20th anniversary with an eight-hour concert at the Tokyo Dome, or "Big Egg," July 24th. Billy Joel, Art Garfunkel (currently with a top 10 album in Japan), Boz Scaggs, the Hooters, and Impellitteri will headline the concert, which is sponsored by Kirin breweries.

NARAS' '89 Grant Program Under Way

NEW YORK – NARAS is currrently accepting applications for its 1989 grant program, which will provide research opportunities (three grants of up to $5,000 each) in the creative and technical aspects of the recording industry. Inquiries regarding the grants – which are available to individuals or non-profit organizations – should be directed to NARAS' educational department at (213) 849-1313.

DJO To L.A. – Sells Nash. Catlg.

LOS ANGELES – The Dick James Organization has sold its Nashville based catalogues owned by Dejamus, Inc. and Nashlon Music Inc. to Evergreen Entertainment, Inc. The sale has resulted in the relocation of DJO U.S. President Arthur Braun to Los Angeles. Also appointed as Professional Manager is Erik W. Filkorn who will be based at the West Coast office.

Stephen James, DJO's Chief Executive, commented on the deal. "I am very pleased to have concluded this deal with Mike Stewart (of Evergreen). This sale will give us the opportunity to expand our Los Angeles operation and compete creatively in the rock marketplace while giving us the ability to promote our growing U.K. catalogue."

The L.A. office currently publishes the new Cyndi Lauper single "Hole In My Heart" by Richard Orange and the Chrysalis Records act The Bible in the U.S. DJO staff writers include Taylor Rhodes, Tommy Funderburk, Robert Wilson and Larry Williams.

BOTTOM LINING IT WITH THE DEL LORDS – Commemorating two sold-out shows at New York's The Bottom Line, The Del Lords chatted and clinked glasses with friends and label personnel backstage. Pictured (l to r) are: Enigma's Tom Cording, Director of Press & Media Relations (L.A.); band manager Mike Lembo; The Del Lord's Eric Ambel; WNEW-FM's Dan Neer; The Del Lord's Frank Funaro and Scott Kempner (in back); Enigma's East Coast Director of Promotion, Lynn Oakes; the group's Manny Caiati: and Enigma's National Director of Promotion (L.A.), Rick Winward. The Del Lords will hit Los Angeles' Roxy Theatre on Wednesday, July 13.

EXECUTIVES ON THE MOVE

Ring Ginsberg

Garland

Dennis

Sturges

Ring Ginsberg Upped – Sherry Ring Ginsberg has been promoted to Vice President of Press and Media Relations at Elektra Records. Ring Ginsberg joined Elektra in June, 1987 as the label's National Director of Press and Media Relations.

Garland Appointed – Bob Garland has been appointed Director, Singles Promotion, West Coast, Columbia Records. Garland will be responsible for promotional activities on the West Coast on behalf of singles released on the Columbia label.

Dennis Promoted – Lou Dennis has been named Warner Bros. Records Senior Vice President/Director of Sales. Dennis has been with Warner Bros. Since 1972.

Sturges Promoted – Tom Sturges has been appointed Vice President and Creative Director for the Chrysalis Music Group. Sturges has been with Chrysalis since 1985 and was most recently Creative Director.

Taten Joins Arista – Mary Taten has been named Regional Director, Pop Promotion Northeast for Arista Records. Before joining Arista, Taten was Manager of Promotion for MTV.

Zieman Appointed – Josh Zieman has been appointed to the newly created position of Marketing Director, EMI-Manhattan Records. In his new position, Zieman will be responsible for overseeing the day-to-day marketing activities of artists on the EMI-Manhattan roster.

Black Named – Bill Black has been named National Sales Manager for Atlantic Records. Black will be based at the company's New York headquarters.

Warner Joins Warner – Laura L. Warner has been appointed Field Sales Manager/Black Music for the Warner/Elektra/Atlantic Corporation, Dallas Branch. Warner will report directly to James McAuliffe, Dallas Regional Sales Manager.

Oreman Named – Alan Oreman has been appointed Director, Album Promotion, West Coast, Columbia Records. Oreman has been commended as Columbia Records Promotion Man of the Year in 1978 and Pop and Country Promotion Man of the Year in 1985.

Jordan Appointed – Earl Jordan has been appointed Director, Sales & Marketing, Black Music, Capitol/EMI-Manhattan/Angel (CEMA). Jordan's appointment was announced by Dennis White, President, CEMA.

Yeruski Promoted –Sue Yeruski has been promoted to the position of International Project/Promotion Manager for A&M Records' international department in Los Angeles. Yeruski previously served as the International Project/Promotion Coordinator.

Rae Named – Karen Rae has been appointed International Manager, EMI Music Publishing U.S.A. Prior to joining EMI, Rae served as a Professional Manager for Columbia Pictures Music.

Cruger Joins MCA – Roberta Cruger has been appointed Director, International Artist Development, MCA Records International. Cruger was previously Director, Talent Relations/Special Programming for MTV.

Froio Appointed – Richard Froio has been appointed Regional Operations Manager for the Warner/Elektra/Atlantic Corporation. Froio has been with WEA for twelve years.

Chamberlain Named – Richard A. Chamberlain has been named Warehouse Manager, WEA Philadelphia Regional Branch of the Warner/Elektra/Atlantic Corporation. The appointment was announced by Rick Cohen, WEA Philadelphia Regional Branch Manager.

Dove Appointed – Ian Dove has been named to the newly-created position of Publications Director for the National Academy of Recording Arts and Sciences, Inc. (N.A.R.A.S.). Dove has formerly held executive positions at *Cash Box*, *Music Box (UK)* and RCA Records.

Dilbeck Appointed – Michael Dilbeck has been appointed to the post of Senior Vice President, Music, for independent film producers Guber/Peters/Barris. Dilbeck's appointment will involve music supervision on all of Guber/Peters/Barris' upcoming feature projects.

Two Upped At D.U.I. – Alysia Y. Taylor has been named Vice President, Administration and Operations, and Wilma J. Washington has been appointed Vice President, Corporate Development and Midwest Operations for Dimensions Unlimited, Inc., a national concert promotions company.

COAST TO COAST

BLURBS, BLURBS, BLURBS – Let's Active will return on July 25 with *Every Dog Has His Day*, their third full-length album for I.R.S. Word on the street is that it's a stunner. . .The Broken Homes' long-awaited second album, *Straight Line Through Time* (MCA), holds a tentative late July release. . .Wanted to take a couple of lines to hype Karla Bonoff's upcoming Gold Castle Records' debut, *New World. Coast To Coast* recently received an advance cassette of the project and we like it a whole heck of a lot. . .The first single culled off Marti Jones' *Used Guitars* (A&M) is the John Hiatt-penned "Real One". . .Reportedly, David Bowie and comedian Bobcat Goldthwait are con-

PRIVATE TRIO – Pictured at a recent reception celebrating the release of Andy Summers' Private Music debut Mysterious Barricades *are (l to r): Private Music recording artist Patrick O'Hearn; Peter Baumann, president of the label; and Summers.*

sidering a film project together. . .New A&M signing Matthew Sweet is currently recording at New York City's Axis with Fred Maher producing. . .*Coast To Coast* attended Long Tall Marvin's appearance at Crayons last weekend and spotted some A&R types watching intently. No less than three majors are rumored to be expressing mucho interest in the act. . .Jensen Communications hosted an album release party for Andy Summers' new *Mysterious Barricades* (Private Music) last week at L.A.'s chic-as-can-be St. James Club. Among those who attended the festivities were Susan Anton, Cheech Marin, Foreigner's Mick Jones, Steven Bishop, members of Devo, songwriter Allee Willis, and a bevy of label heavies. . .Joining Atlantic Records' platinum presentation party for White Lion at Los Angeles' Joss eatery were Bangle Michael Steele, Stephen Pearcy and Robbin Crosby of Ratt, Mick Jones, and members of Guns & Roses, D'Molls, Dear Mr. President, Kix and Wrath Child. . .Santa Monica's historic Mayfair Theatre has announced a series of upcoming summer concerts, which will include shows from the likes of The Bobs, Jesse Colin Young, sister and brother Eliza and Tony Gilkyson, The Lonedaddys, Taj Mahal and Billy Preston. . .Enough said...

BIG NOISE – Portrait recording artist Stanley Clarke recently toured Brazil with a rock outfit whose line-up included Stewart Copeland, Andy Summers and (previously unknown) vocalist Deborah Holland. Reportedly,

THE STUFF DREAMS ARE MADE OF... – Stanley Clarke's 12th solo album, If This Bass Could Only Talk, *has just been released by Portrait Records - and it's brilliant. Featured guests on the new LP include Gregory Hines, Stewart Copeland, George Duke, Freddie Hubbard, Allan Holdsworth and Wayne Shorter. Be aware...*

Clarke and his aforementioned cohorts have just trekked to London to do some recording under the moniker "Animal Logic." Also, we hear that other TOP NAME guitarists will be involved in the upcoming project. We'll keep you posted...

COLUMBIA HAPPENINGS

Columbia's Director of Soundtracks and Special Products, Jay Landers, recently spoke to *Coast To Coast* - filling us in on some of the label's upcoming projects.

High on Columbia's priority list is the impending soundtrack for *SING!*, an upcoming Tri-Star musical. The film is the brainchild of screenwriter Dean Pitchford, who also penned the mega-hit *Footloose*. In addition, Pitchford, an accomplished songwriter, will be co-writing all of the songs to be included on the LP. "I have every expectation that this can equal the phenomenal success of *Footloose*," stated Landers. *Footloose*, incidentally, was Columbia's biggest-selling soundtrack LP ever - with worldwide sales in excess of 12 million. Although it's too early to name names, Landers told us that a number of major recording artists will be included on the project. The film, due early next year, is directed by Richard Baskin and produced by Craig Zaden.

Landers also tells us that Lisa Lisa & Cult Jam's "Go For Yours" has been chosen as the second single off the just-completed *Caddyshack II* soundtrack LP - it will service next week. And Johnny Mathis, hot on the heels of his brand new *Once In A While*, has already begun work on a new project - an album of classics from the late 50's and early 60's. Be on the lookout...

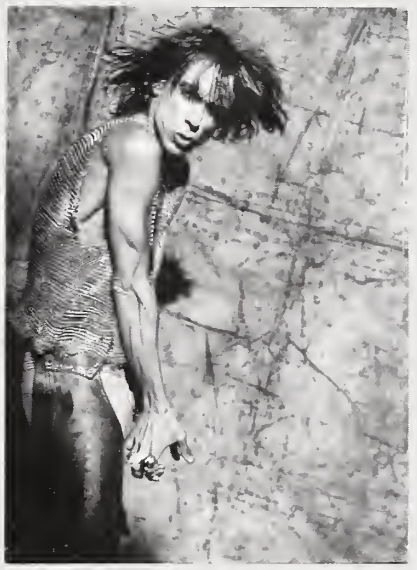
Until next week...

Tom De Savia
Los Angeles

***PUSH* PUSH** – To establish a beachhead on these shores for the English trio Bros Epic is distributing a *very* elaborate press kit. It includes a ten minute video ("The Story So Far"), two CDs (single and album), a cassette tape, a 12-inch single, a copy of Brit teenie-mag *Smash Hits* with a feature on Bros, a handsome Bros T-shirt, and press clippings. Geez.

The reason for all this fuss is the excitement Bros (pronounced "bras" in Britain) have generated overseas, where they've been an explosive teen-dream phenomenon on the order of The Beatles, The Bay City Rollers, and Wham!. Twin brothers Matt and Luke Goss and their school chum Craig Logan are all only 19-years-old, and yes, they have short, trendy haircuts, wear fashionable clothes, and make hyped dance oriented rock that some American writers will inevitably compare to Debbie Gibson. Their record, *Push*, entered the charts at #1. 40 screaming fans mob their apartment daily (120 on weekends). They have the self-centered temerity to have a hit single called "When Will I Be Famous?"

Epic's press package does little to play down the hype that will probably get Bros dismissed as a haircut band by the (self)serious press. (Couldn't they have made more of the thoughtful *Face* feature story on the group and less of the *Smash Hits* "Bros Go Shopping In New York" piece?) Fact is, they're not



POP GOES THE IGSTER – Punk rock grandpappy Iggy Pop's second A&M release is called Instinct. *The aptly named single "Cold Metal" has plenty of raw power and none of the baroque DOR trappings of Iggy's last David Bowie produced disc. Heavy music.*

bad. There are an abundance of catchy melodies on *Push*, and Matt Goss has a great voice along the lines of *Jimmy Sommerville*'s. Bros are less smart and stylish than the Pet Shop Boys and less funky than Wham!, but bound to be just as condescendingly misunderstood as either of those fantastic pop machines.

THE RIGHT TIME IS THE KNIGHT TIME – With the rise of Aeromsith's nifty single "Rag Doll," Holly Knight has herself another Top 40 hit, and the kicker is, her album doesn't come out until August. As a songwriter, Knight has crafted hits for Pat Benatar ("Love Is A Battlefield"), Patty Smyth and Scandal ("Warrior"), and Tina Turner ("Better Be Good To Me"), and now Aerosmith. Her self-titled debut solo album for Columbia features a lot of other fine songs, including the single (due next week) "Heart Don't Fail Me Now," a bright and biting bit of very well put together soul-pop with a little guitar crunch thrown in for good measure and backing vocals from Daryl Hall.

BROS – A teen-dream dream team.

THEY WANT THE AIRWAVES - BMI will be sponsoring a radio broadcast booth at the upcoming New Music Seminar (July 16-20, NYC, Marriot Marquis Hotel). The booth will be operated by staffers from college radio stations WNYU (New York University) and WFDU (Fairleigh Dickinson University, NJ) and will broadcast music and interviews with artists attending the seminar on 89.1 FM.

TASTY BITS – Congrats to Cyndi Lauper who got an honorary degree from her old Queens high school, Richmond Hill, two weeks ago. Seems she dropped out and went for a high school equivalency and a year of college before settling on music as a career. Cyndi has a new single on Epic, "Hole In My Heart (All The Way To China)," from her upcoming third album *Kindred Spirit*...The Funhouse, the famous NYC dance club that nutured the likes of Madonna and Lisa Lisa before they were stars, has re-opened. 526 W. 26th St...A&M band The Royal Court Of China are recording their second LP in LA with Brit producer Vic Maile (Screaming Blue Messiahs, Godfathers). This young Nashville based bunch of guitar rockers self-produced their previous LP and EP...New Eric B & Rakim album for a new label. The hip hop duo is off 4th and Broadway and on MCA's newly reactivated UNI label. *Follow The Leader* arrives in late July...Ornette Coleman plays a supper-club gig at Roseland, July 14.

Joe Levy
New York

CASH BOX TOP 100 ALBUMS

THE CASH BOX TOP 200 ALBUMS CHART IS BASED SOLELY ON ACTUAL PIECES SOLD AT RETAIL STORES.

All albums available on CD unless otherwise indicaded
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	***OU812*** (P/4) VAN HALEN (Warner Bras.25732)WEA 9.98	1	4
2	***FAITH*** (G) GEORGE MICHAEL (Columbia OC 40867)CBS	2	33
3	***DIRTY DANCING*** (P/7) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6408-1-R)RCA 9.98	5	41
4	***STRONGER THAN PRIDE*** SADE (Epic OE 44210)CBS	4	6
5	***OPEN UP AND SAY...AHH!*** (NCD) POISON (Enigma C1-48493)CAP 8.98	3	8
6	***HYSTERIA*** (P) DEF LEPPARD (Mercury 830 675-1)POL 9.98	9	47
7	***APPETITE FOR DESTRUCTION*** (P) GUNS AND ROSES (Geffen GHS 24148)WEA 8.98	10	45
8	***TOUGHER THAN LEATHER*** RUN D.M.C.(Profile PRO-1265)IND 8.98	6	6
9	***SCENES FROM THE SOUTHSIDE*** BRUCE HORNSBY & THE RANGE (RCA 6686-1-R)RCA 9.98	7	8
10	***TRACY CHAPMAN*** (Elektra 60774)WEA 8.98	13	12
11	***INTRODUCING THE HARDLINE ACCORDING TO*** (P) TERRENCE TRENT D'ARBY (Columbia BFC 40964)CBS	11	38
12	***LOVESEXY*** PRINCE (Paisley Park 25720)WEA 8.98	8	7
13	***NOW AND ZEN*** (P) ROBERT PLANT (EsParanza/Atlantic 7 90863-1)WEA 9.98	12	18
14	***SAVAGE AMUSEMENT*** SCORPIONS (Mercury 832 963-1)POL 8.98	14	9
15	***LET IT LOOSE*** (P) GLORIA ESTEFAN AND MIAMI SOUND MACHINE (Epic OE 40769)CBS	16	56
16	***MORE DIRTY DANCING*** (P/2) ORIGINAL MOTION PICTURE SOUNDTRACK (RCA 6965-1-R)RCA 9.98	19	17
17	***BAD*** (P/6) MICHAEL JACKSON (Epic OE 40600)CBS	15	42
18	***IN EFFECT MODE*** AL B. SURE!(Uptawn/Warner Bras. 9 25662-1) 8.98	20	9
19	***PEBBLES*** (G) (MCA 42094)MCA 8.98	18	21
20	***LAP OF LUXURY*** CHEAP TRICK (Epic OE 40922)CBS	22	10
21	***HE'S THE DJ, I'M THE RAPPER*** (G) DJ JAZZY JEFF & THE FRESH PRINCE (Jive 1091-1-J)RCA 8.98	25	13
22	***MAKE IT LAST FOREVER*** (P) KEITH SWEAT (Elektra 60763)WEA 8.98	23	30
23	***KICK*** (P/2) INXS (Atlantic 81796-1)WEA 9.98	21	35
24	***DIESEL AND DUST*** MIDNIGHT OIL (Columbia BFC 40967)CBS	17	22
25	***OUT OF THE BLUE*** (P/2) DEBBIE GIBSON (Atlantic ATL 81780)WEA 8.98	27	45
26	***CONSCIOUS PARTY*** ZIGGY MARLEY AND THE MELODY MAKERS (Virgin 90878-1)WEA 8.98	24	12
27	***WHENEVER YOU NEED SOMEBODY*** (P) RICK ASTLEY (RCA 6822-1-R)RCA 8.98	26	24
28	***OUT OF ORDER*** ROD STEWART (Warner Bros. 25684) 9.98	29	6
29	***COLORS 9.98*** ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Bras. 25713)WEA	28	8
30	***ROLL WITH IT*** STEVE WINWOOD (Virgin 90946)WEA	DEBUT	
31	***SEVENTH SON OF A SEVENTH SON*** (G) IRON MAIDEN (Capital CI 90258)CAP 9.98	31	11
32	***RAM IT DOWN*** JUDAS PRIEST (Columbia FC 44244)CBS	32	6
33	***EVEN WORSE*** "WEIRD AL" YANKOVIC (Rock'N'Roll FZ 44149)CBS	33	10
34	***LITA*** (G) LITA FORD (Dreamland/RCA 6397-R-A)RCA 8.98	35	20
35	***JOY*** TEDDY PENDERGRASS (Elektra 60775)WEA 8.98	37	8
36	***SUR LA MER*** THE MOODY BLUES (Threshold/Polydor 835 756-1)POL 9.98	51	3
37	***IN MY TRIBE*** 10,000 MANIACS (Elektra 60738)WEA 8.98	36	23
38	***PERMANENT VACATION*** (P/2) AEROSMITH (Geffen GHS24162)WEA 8.98	38	43
39	***OTHER ROADS*** BOZ SCAGGS (Columbia FC 40463)CBS	39	6
40	***PRIDE*** (P) WHITE LION (Atlantic 81768)WEA 8.98	34	35
41	***MOVE SOMETHIN'*** 2 LIVE CREW (Luke Skywalker XR 101)IND 8.98	43	8
42	***RICHARD MARX*** (P) (Manhattan ST 53049)CAP 8.98	45	55
43	***HOW YA LIKE ME NOW*** (G) KOOL MOE DEE (Jive 1079-1-J)RCA 8.98	41	33
44	***REG STRIKES BACK*** ELTON JOHN (MCA 6240)MCA 9.98	DEBUT	
45	***MAGIC*** (G) THE JETS (MCA 42085)MCA 8.98	49	36
46	***DOWN IN THE GROOVE*** BOB DYLAN (Columbia OC 40957)CBS	48	4
47	***OOH YEAH!*** DARYL HALL JOHN OATS (Arista AL-8539)RCA 8.98	30	8
48	***TEAR DOWN THESE WALLS*** (G) BILLY OCEAN (Jive/Arista JL-8495)RCA 9.98	44	17
49	***GET HERE*** BRENDA RUSSELL (A & M SP 5178)RCA 8.98	54	15
50	***STARFISH*** THE CHURCH (Arista AL-8521)RCA 8.98	42	18
51	***KINGDOM COME*** (G) (Polydor 835 368-1)POL 8.98	47	17
52	***HEAVEN ON EARTH*** (P) BELINDA CARLISLE (MCA 42080)MCA 8.98	46	38
53	***WHITNEY*** (P/6) WHITNEY HOUSTON (Arista AL-8405)RCA 9.98	50	56
54	***OUTRIDER*** JIMMY PAGE (Geffen GHS 24188)WEA 8.98	DEBUT	
55	***SURFING WITH THE ALIEN*** JOE SATRIANI (Relativity/Important 8193)IND 8.98	40	21
56	***WHO*** TONYITONIITONÉ (Wing 835 549-1)POL 8.98	62	9
57	***TIFFANY*** (P/4) (MCA 5973)MCA 8.98	53	39
58	***NON STOP*** JULIO IGLESIAS (Columbia OC 40995)CBS	59	6
59	***THE WORLD'S GREATEST ENTERTAINER*** DOUG E. FRESH (Reality/Danya F-9658)IND 8.98	60	7
60	***THE BEST OF OMD*** ORCHESTRAL MANOEUVRES IN THE DARK 8.98 (Virgin/A & M SP5186)RCA	58	16
61	***OPERATION: MINDCRIME*** QUEENSRYCHE (EMI-Manhattan EI-48640)CAP 8.98	52	8
62	***NAKED*** (G) TALKING HEADS (Fly/Sire 25654-1)WEA 9.98	56	15
63	***CHER*** (G) (Geffen 24164)WEA 8.98	61	34
64	***SAMANTHA FOX*** (Jive/RCA 1061-1-J)RCA 8.98	66	11
65	***BY ALL MEANS NECESSARY*** BOOGIE DOWN PRODUCTIONS (Jive 1097-1-J)RCA 8.98	65	13
66	***I'M REAL*** JAMES BROWN (Scatti Bras FZ 44241)CBS	82	3
67	***GREEN THOUGHTS*** THE SMITHEREENS (Enigma C1-48375)CAP 8.98	68	13
68	***SECRETS OF FLYING*** JOHNNY KEMP (Columbia BFC 40770)CBS	77	8
69	***CROSSROADS*** ERIC CLAPTON (Palydor/PolyGram 835 261-1)Pol	55	10
70	***ODYSSEY*** YNGWIE J. MALMSTEEN'S RISING FORCE (Polydor 835 451-1)POL 8.98	63	12
71	***TUNNEL OF LOVE*** (P/3) BRUCE SPRINGSTEEN (Columbia OC 40999)CBS	64	38
72	***THE LION AND THE COBRA*** SINÉAD O'CONNOR (Chrysalis BFV 41612)CBS	69	23
73	***CHALK MARK IN A RAIN STORM*** JONI MITCHELL (Geffen GHS 24172)WEA 9.98	73	14
74	***ALIENS ATE MY BUICK*** THOMAS DOLBY (EMI-Manhattan EI 48075)CAP 8.98	74	11
75	***JOE JACKSON LIVE 1980/86*** JOE JACKSON (A&M SP 6706)RCA 10.98	75	8
76	***THE LONESOME JUBILEE*** (P/2) JOHN COUGAR MELLENCAMP (Mercury 832 465-1)POL 8.98	67	44
77	***ALL SYSTEMS GO*** VINNIE VINCENT INVASION (Chrysalis OV 41626)CBS 8.98	78	8
78	***TURN BACK THE CLOCK*** JOHNNY HATES JAZZ (Virgin 90860)WEA 8.98	57	12
79	***ALWAYS & FOREVER*** (P/2) RANDY TRAVIS (Warner Bras. 25568-1)WEA 8.98	90	60
80	***THE MONA LISA'S SISTER*** (P) GRAHAM PARKER (RCA 8316-1-R)RCA 8.98	81	6
81	***THIS NOTES FOR YOU*** NEIL YOUNG & THE BLUE NOTES (Reprise 1-25719)WEA 8.98	72	11
82	***...NOTHING LIKE THE SUN*** (P) STING (A&M SP 6402)RCA 10.98	83	37
83	***SKYSCRAPER*** (P) DAVID LEE ROTH (Warner Bras. 25671-1)WEA 9.98	70	23
84	***HOT, COOL, AND VICIOUS*** SALT N PEPA(Next Plateau PL 1007)IND 8.98	80	44
85	***SIMPLE PLEASURES*** BOBBY McFERRIN (EMI-Manhattan E1-49059)CAP 9.98	84	13
86	***BLOW UP YOUR VIDEO*** (P) AC/DC (Atlantic 81828-1)WEA 9.98	71	20
87	***EYES OF A STRANGER*** (G) THE DEELE (Solar ST72555)CAP 8.98	79	20
88	***VIVA HATE*** MORRISSEY (Sire/Reprise 25699-1)WEA 8.98	85	83
89	***UP YOUR ALLEY*** JOAN JETT (Blackheart FZ 44146)CBS	92	7
90	***SALSA*** ORIGINAL MOTION PICTURE SOUNDTRACK (MCA 6232)MCA 9.98	96	3
91	***PHANTOM OF THE OPERA*** (G) ORIGINAL LONDON CAST (Palydar 831273-1)POL	97	21
92	***LISTEN TO THE MESSAGE*** CLUB NOUVEAU (Warner Bras. 25687)WEA 8.98	99	4
93	***ACTUALLY*** (G) PET SHOP BOYS (EMI/Manhattan ELT 46972)CAP 9.98	76	42
94	***19*** CHICAGO (Reprise 25714)WEA 9.98	DEBUT	
95	***STRICTLY BUSINESS*** E.P.M.D. (Fresh/Sleeping Bag LPRE 82006) 8.98	108	3
96	***HENRY LEE SUMMER*** (CBS Associated BFZ 40895)CBS	89	18
97	***THE INNOCENTS*** ERASURE (Sire/Warner Bras. 25730)WEA 8.98	104	
98	***NAKED TO THE WORLD*** TEENA MARIE (Epic FE 40872)CBS	95	14
99	***THE HITS*** REO SPEEDWAGON (Epic OE 44202)CBS	115	3
100	***MOTHER WIT*** BETTY WRIGHT (Vision/MS. B. 3301)IND 8.98	105	19

CASH BOX TOP ALBUMS/101 to 200

		LW	WOC
101	*JODY WATLEY* (P) (MCA 5898)MCA 8.98	86	69
102	*A MOMENTARY LAPSE OF REASON* (P/2) PINK FLOYD (Columbia OC 40599)CBS	88	42
103	*RACING AFTER MIDNIGHT* HONEYMOON SUITE (Warner Bros. 2 25652-1)WEA 8.98	100	9
104	*COMING BACK HARD AGAIN* FAT BOYS (Tin Pan Apple 835 809-1)POL 8.98	DEBUT	
105	*SUBSTANCE 1987* (G) NEW ORDER (Qwest 25621-1)WEA 12.98	101	46
106	*I'LL PROVE IT TO YOU* GREGORY ABBOTT (Columbia FC 44087)CBS	106	4
107	*GOIN' OFF* BIZ MARKIE (Cold Chillin' 25675-1)WEA 8.98	99	16
108	*EVERLASTING* (G) NATALIE COLE (Manhattan ST 5309)CAP 8.98	87	48
109	*STORY OF THE CLASH VOL.I* THE CLASH (Epic E2 44035)CBS	107	6
110	*NEVER DIE YOUNG* (G) JAMES TAYLOR (Columbia FC 40851)CBS	98	22
111	*RAPTURE* (P/3) ANITA BAKER (Elektra 9-60444)WEA 8.98	103	118
112	*THE JOSHUA TREE* (P/4) U2 (Island/Atlantic 90581)WEA 9.98	109	67
113	*TOLD U SO* NU SHOOZ (Atlantic 81804)WEA 8.98	113	11
114	*MAN OF COLOURS* ICEHOUSE (Chrysalis OV 41529)CBS	91	38
115	*L.A. GUNS* (Vertigo 834 144-1)POL 8.98	102	23
116	*TELL IT TO MY HEART* (G) TAYLOR DAYNE (Arista AL 8529)RCA 8.98	110	25
117	*EVERY SHADE OF LOVE* JESSE JOHNSON (A & M SP 5188)RCA 8.98	112	13
118	*INSIDE INFORMATION* (P) FOREIGNER (Atlantic 81808)WEA 9.98	94	29
119	*WHITESNAKE* (P/5) (Geffen 24099)WEA 9.98	114	65
120	*ALL THAT JAZZ* BREATHE (Virgin/A&M SP 5163)RCA 8.98	132	5
121	*HOT WATER* JIMMY BUFFETT (MCA 42093)MCA 8.98	DEBUT	
122	*ALL OUR LOVE* GLADYS KNIGHT & THE PIPS (MCA 42004)MCA 8.98	111	32
123	*80'S LADIES* (G) K.T. OSLIN (RCA 5924-1)RCA 8.98	118	32
124	*FOREVER AND EVER* HOWARD HEWETT (Elektra 60779-1)WEA 9.98	122	13
125	*SHOW ME* THE COVER GIRLS (Fever/Sutra SFS 004)IND 8.98	121	46
126	*OPEN ALL NIGHT* THE GEORGIA SATELLITES (Elektra 60793)WEA 8.98	153	2
127	*LOVE IS SUCH A FUNNY GAME* MICHAEL COOPER (Warner Bros. 25653)WEA 8.98	116	29
128	*CHARACTERS* (P) STEVIE WONDER (Motown 6248ML)MCA 9.98	120	32
129	*THE SEVENTH ONE* TOTO (Columbia FC 40873)CBS	119	17
130	*BRENDA K. STARR* BRENDA K. STARR (MCA 42088)MCA 8.98	131	6
131	*GOOD MORNING, VIETNAM* (P) ORIGINAL MOTION PICTURE SOUNDTRACK (A&M SP 3913)RCA 9.98	117	22
132	*CANCIONES DE MI PADRE* (G) LINDA RONSTADT (Asylum 60765-1)WEA 8.98	123	31
133	*RITES OF SUMMER* SPYRO GYRA (MCA 6235)MCA 9.98	161	2
134	*THE BEST OF ERIC CARMEN* ERIC CARMEN (Arista AL 8548)RCA 8.98	143	4
135	*SECOND SIGHTING* FREHLEY'S COMET (Megaforce/Atlantic 81862)WEA	145	3
136	*LOVE HYSTERIA* PETER MURPHY (RCA 7634-1-H)RCA 8.98	135	8
137	*MUSIC FOR THE MASSES* (G) DEPECHE MODE (Sire 25614-1)WEA 8.98	133	38
138	*IRISH HEARTBEAT* VAN MORRISON & THE CHIEFTANS (Mercury/PolyGram 834 496-1)	DEBUT	
139	*I'M YOUR PLAYMATE* SUAVÉ (Capitol C1-48686)CAP 8.98	128	13
140	*TURN OFF THE LIGHTS IN THE FAST LANE* THE WORLD CLASS WRECKING CRU (Macola TK 1001)IND	129	11
141	*THE HUNGER* MICHAEL BOLTON (Columbia BFC40473)CBS	126	39
142	*PROVISION* SCRITTI POLITTI (Warner Bros 25686)WEA 8.98	DEBUT	
143	*ONCE BITTEN* (P) GREAT WHITE (Capitol ST12565)CAP 8.98	127	51
144	*SHADOWLAND* K.D. LANG (Sire/Warner Bros 25724)WEA 8.98	156	3
145	*HEART BREAK* NEW EDITION (MCA 42207)MCA 8.98	DEBUT	
146	*LIFE'S TOO GOOD* THE SUGARCUBES (Elektra 60801)WEA 8.98	148	4
147	*WILD STREAK* HANK WILLIAMS JR. (Curb/Warner Bros 9 25725-1)WEA 8.98	DEBUT	
148	*I'M THE MAN* ANTHRAX (Megaforce/Island 90685)WEA 8.98	134	30
149	*TAKE WHAT YOU NEED* ROBIN TROWER (Atlantic 81838)WEA 8.98	139	7
150	*CATCH ME I'M FALLING* PRETTY POISON (Virgin 90885-1)WEA 8.98	136	11
151	*HEART ATTACK* KROKUS (MCA MCA 42087)MCA 8.98	137	10
152	*ONE GOOD REASON* PAUL CARRACK (Chrysalis BFV 41578)CBS	138	25
153	*THE POSSE* NWA (Macola 1057)IND 8.98	154	3
154	*BOLD AS LOVE* BARDEUX (Synthesïde/Enigma 73312)CAP 8.98	141	8
155	*BETE NOIRE* BRYAN FERRY (Reprise 25598)WEA 8.98	140	34
156	*EDEN ALLEY* TIMBUK 3 (I.R.S. IRS 42124)MCA 8.98	147	10
157	*SCHOOL DAZE* ORIGINAL MOTION PICTURE SOUNDTRACK (EMI-Manhattan E1-48680)CAP 9.98	125	13
158	*DIAMOND SUN* GLASS TIGER (EMI-Manhattan EI-48684)CAP 8.98	124	8
159	*BONK* BIG PIG (A & M SP6-5185)RCA 8.98	149	13
160	*LIVE NUDE GUITARS* BRIAN SETZER (EMI-Manhattan EI 46963)CAP 8.98	155	4
161	*DAYDREAMING* MORRIS DAY (Warner Bros. 25651-1)WEA 8.98	130	18
162	*TIME AND TIDE* BASIA (Epic BFE 40767)CBS	176	4
163	*SWASS* SIR MIX-A-LOT (Nasty Mix 70123)IND 8.98	142	15
164	*MAKES YOU WANNA* PIECES OF A DREAM (EMI-Manhattan E1-48740)CAP	175	2
165	*MANIA* RAMONES (Sire 9 25709-1)WEA	173	2
166	*DUOTONES* (P/2) KENNY G (Arista AL8 8427)RCA 8.98	150	75
167	*SAY IT AGAIN* JERMAINE STEWART (Arista AL-8455)RCA 8.98	144	12
168	*STAY ON THESE ROADS* A-HA (Warner Bros. 9 25733-1)WEA 8.98	159	5
169	*CLOUD NINE* GEORGE HARRISON (Dark Horse/Warner Bros. 25643)WEA 8.98	151	33
170	*BORN TO BE BAD* (G) GEORGE THOROGOOD & THE DESTROYERS (EMI-Manhattan E1-46973)CAP 8.98	152	23
171	*SOUTHERN BY THE GRACE OF GOD LYNYRD SKYNYRD TRIBUTE TOUR - 1987* (MCA2-8027)MCA 10.98	146	14
172	*GLOBE OF FROGS* ROBYN HITCHCOCK (A&M SP 5182)RCA 8.98	158	18
173	*TOTAL DEVO* DEVO (Enigma D1-73303)CAP 8.98	166	4
174	*BRIGHT LIGHTS, BIG CITY* ORIGINAL MOTION PICTURE SOUNDTRACK (Warner Brothers 25688-1)WEA 9.98	157	13
175	*BIG DEAL* KILLER DWARFS (Epic BFZ 44098)CBS	170	3
176	*DAN REED NETWORK* (Mercury 834 309-1)POL 8.98	167	12
177	*EXPOSURE* (P) EXPOSÉ (Arista 8441)RCA 8.98	163	72
178	*I'M COMIN'* BOOGIE BOYS (Capital CL 46917)CAP 8.98	168	16
179	*NOTHING BUT THE TRUTH* RUBÉN BLADES (Elektra 60754-1)WEA 8.98	171	12
180	*NO EXIT* FATES WARNING (Enigma/Metal Blade D1-73330) 8.98	174	11
181	*CASUAL GODS* JERRY HARRISON (Sire 25663-1)WEA 8.98	160	22
182	*BIRTH, SCHOOL, WORK, DEATH* THE GODFATHERS (Epic BFE 40946)CBS	164	20
183	*TINA LIVE IN EUROPE* TINA TURNER (Capital C1 90126)CAP 8.98	169	14
184	*GRACELAND* (P/3) PAUL SIMON (Warner Bros. 25447) WEA 9.98	178	96
185	*SHARP* ANGELA WINBUSH (Mercury 832 733-1 Q1)MCA 8.98	180	37
186	*KISS ME, KISS ME, KISS ME* THE CURE (Elektra 60737-1)WEA 9.98	162	56
187	*BACK FOR THE ATTACK* (P) DOKKEN (Elektra 60735)WEA 8.98 (Mercury 832 213-1)POL	172	33
188	*HEARSAY* ALEXANDER O'NEAL (Tabu FZ 40320)CBS	182	48
189	*BIGGER AND DEFFER* (P) L.L. COOL J (Def Jam FC 40793)CBS	181	56
190	*IT'S BETTER TO TRAVEL* SWING OUT SISTER 8.98	165	46
191	*IN FULL EFFECT* MANTRONIX (Capital C1-48336)CAP 8.98	179	16
192	*DOCUMENT* (P) R.E.M. (I.R.S. 42059)MCA 8.98	183	42
193	*SO FAR, SO GOOD...SO WHAT!* MEGADETH (Capital C1-48148)CAP 8.98	185	23
194	*ROBBIE ROBERTSON* (Geffen GHS 24160)WEA 8.98	177	35
195	*IF I SHOULD FALL FROM GRACE WITH GOD* THE POGUES (Island 90872)WEA 8.98	184	18
196	*UNLIMITED!* ROGER (Reprise 25496)WEA 8.98	188	33
197	*TOUCH THE WORLD* EARTH, WIND & FIRE (Columbia FC 40596)CBS	186	34
198	*KILL 'EM ALL* METALLICA (Elektra 60766)WEA 8.98	191	23
199	*SAVAGE* EURYTHMICS (RCA 6794-1-R)RCA 9.98	189	29
200	*PERSONAL ATTENTION* STACY LATTISAW (Malawn 6247 ML)MCA	195	14

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QUARTET – East-West recording group The Modern Jazz Quartet recently performed at the legendary Apollo Theater in New York City. The group played with the New York Philharmonic, as part of a special series of concerts given by the orchestra at the Harlem venue. Shown at the Apollo are, (l-r): The Modern Jazz Quartet's John Lewis and Connie Kay; East-West President Neshui Ertegun; and The Modern Jazz Quartet's Milt Jackson and Percy Heath.

JUKEBOX JIMMY – A.H. Entertainers of Rolling Meadows, IL, a major jukebox operating company, hosted a regional kick-off of the new Jimmy Page album Outrider *(Geffen) at one of its most popular sports bar locations, using a Seeburg Laser Music c.d. jukebox to intro the album. Pictured (l-r) are: Seeburg execs Nick Hindman and Bill Guler with A.H.'s music buyer Brad Hamma.*

BEATCHED BAND – Beatnik Beatch were at Atlantic Records' Los Angeles offices recently to celebrate their signing to the label. Pictured seated (l to r) are: Beatnik Beatch's Chris Ketner and Andy Sturmer. Standing (l to r): Paul Cooper, Atlantic Senior Vice President/West Coast General Manager; Atlantic West Coast Vice President of A&R John Carter; Beatnik Beatch's Roger Manning and George Cole; Atlantic A&R rep Lou Bramy; Kathy Acquaviva, Atlantic West Coast Director of Media Relations; and Chris Coyle, Beatnik Beatch's Manager.

THE ROYAL TREATMENT – Princess Chulabhorn of Thailand, a top recording artist composer signed to EMI Thailand, recently visited the Capitol Tower in Los Angeles. She i daughter of Thailand's reigning King, Bhumibol Adulyadej. During her visit, the Prin toured the studio facilities and had a meeting with Bhaskar Menon, Chairman and Chief E tive Officer, EMI Music Worldwide. Pictured: Menon (right) welcomes Princess Chulab to the Capitol Tower.

BONOFF'S BACK – Singer/songwriter Karla Bonoff has just signed with Gold Castle Reco to release New World, *her first album in six years. Pictured top row (l to r) are: Anita Cowan Vice President, Gold Spaceship Mgmt.; Jeff Heiman, National Director, Promotion Publicity, Gold Castle Records; Paula Jeffries, Vice President and General Manager, Gold Ca Records; Danny Goldberg, President, Gold Castle Records; and Michael Solomon, G manager, The M Word Company. Pictured bottom row (l to r) are: Karla Bonoff; and Mark denberg, album producer.*

CHEAP TRICK GOLD – Toasting gold record sales of Cheap Trick's Lap Of Luxury *are (l-r): Bun E. Carlos, band member; Don Grierson, sr vp, A&R, Epic/Portrait; Harvey Leeds, vp, album promo, Epic/Portrait/CBS Associated Labels; Rick Neilsen, band member; Dave Glew, sr vp & gen. mgr, E/P/A; Tom Peterson, band member; Dan Denigris, vp promo, E/P/A; Robin Zander, band member; and Jim Caparro, vp sales, E/P/A.*

TWO PIGS AND A MOUSE – L a recent trip to sunny California, memb of A&M recording act Big Pig trekked Disneyland. The band's Sherine and O are pictured here with the legendary M. Mouse.

New Faces To Watch

So Good So Far

By Julius Robinson

LOS ANGELES – "Are Your Sure" was their first single, and it received a lot of airplay across the U.S., featuring a tantalizing lead vocal and finely produced track. "So" is Mark Long on lead vocals, and Marcus Bell, guitarist and bassist. Together they have fashioned a series of moody atmospheres and poetic messages into an engaging and sonically arresting record. *Cash Box* spoke to Marcus Bell about the making of *Horseshoe In The Clove* on EMI-Manhattan.

"We like creating the atmosphere first," says Bell. "I like working in consistent rhythms that have a mesmerizing effect. I like working in a weird modal chord, that gives a mysterious feeling."

Lyrically, they are inspired by films. "We convert our impressions of a film into music. 'Are You Sure' had the working title, 'The Man Who Knew Too Much.' from the Hitchcock film. That film had a surrealistic vibe to it. I like films that end ambiguously, that leave a lot to the imagination, our songs are like that."

"For me, music as an artform has to work with people that listen. I'm not in the business of writing music that throws catchy little melodies at people so that after hearing it they

SO

have to go out and buy the record to relieve the tension. People have to listen to our music two or three times before it grabs out."

"The melody and simpleness of Beatles songs, which is what I was brought up on, is very important to me, a song that gives you that feeling, that sweetness. On the other side of that, the simpleness and naivety of what they did obviously can't be attempted now. When you do attempt it, people say, 'they sound like the Beatles.' We don't work in strong song structure, we like doing pieces."

"We're constantly in search of the goose-bump in our music and words, then it works."

Although the band is not overtly political in message, Bell and Long allude to political undercurrents in their work.

" 'Capitol Hill' is talking about the Americanization of Europe. Any political decision reflects directly upon us."

Mark Long and Marcus Bell met in college in Britain, and formed a musical partnership that led to their first band called The Opposition.

"The Opposition, our first group, limited us creatively," says Bell. "We got stuck in a 'cold wave' movement sound that was around then. We prefer a duo-type band, that allows us to respond more quickly to our creativity, and add a band later."

"Mark and I are complete opposites personally, but musically we're perfectly compatible. The song 'Burning Bush' symbolizes faith, about trust. Whenever something happens to us, like a death, or a girlfriend leaving, Mark and I give each other this look, knowing all things must end. It keeps you on your toes."

Luxuria

By Joe Williams

LOS ANGELES – If Howard Devoto never does another thing in music, his place in the history of alternative culture is secure. In the mid-'70s he co-founded the Buzzcocks, the punkish upstarts who taught the British underground that two-minute pop songs could still deliver a visceral thrill. After the Buzzcocks, Devoto was the genius behind Magazine, whose post-punk experimentation and literary smarts are still influencing bands on both sides of the Atlantic. Today, Devoto and a Liverpudlian guitarist named Noko have a new combo called Luxuria and a new album on RCA called *Unanswerable Lust*. If they're not as explosive as the Buzzcocks or as pointedly cerebral as Magazine, Luxuria nonetheless has a sensual allusiveness that's all its own.

Typical of the recent Devoto, his songs are notable for their convoluted post-punk arrangements, their slippery, somewhat anguished vocals and their seasoned wordplay. On the album he scatters references that range from mythology to junk culture to modern lit.

"I do think that I have asked for it,

LUXURIA (l to r): Howard Devoto, Noko

this reputation for 'literary-ness.' My actually habits don't warrant it, however. Just a very few books mean something to me. I do not spend every spare hour reading books."

Devoto admits, however, that reading played a big part in the genesis of Luxuria, both for himself and for Noko. "I met Noko in the beginning of '86," he recalls, "and most of that year was taken up with writing the material, doing demos, talking to record companies and reading Marcel Proust."

The influence of Proust is two-fold. It is felt in the sensual themes, the slightly seedy stories of public meetings and private passions, characters who are driven by envy, an acute indifference to sin or an abiding belief in "the imperial self." And it is also felt in the flowing richness of the language itself. Devoto has always savored words, particularly the power they have when coupled with music. "The acoustic word, the heard word, is what interests me. There's all the difference in the world between reading something and hearing it. So much poetry has come alive for me by hearing it read aloud. I have to put my body behind the words, to sing it. Working with music, all the things that it can add or change – that's what interests me. There's a certain line I follow, which is to have a variety of musical moods and frequencies. That's so useful to me, to bounce paradoxes off of different kinds of music. I think the new album has a lot of width to it, a lot of contrasts and musical moods. I need that. I can't work with the kind of music that most people make, where it all has the same kind of treatment. Even on one hearing the Luxuria stuff has a lot of different things going on."

Devoto acknowledges that some-

(Continued on page 13)

Scott Stewart And The Other Side

By Julius Robinson

LOS ANGELES – New Jersey's Scott Stewart had his cake and ate it too. His professional life got in the way of his life-long ambition, to be a singer, songwriter and producer. That professional life meant studying to be a Landscape Architect at Rutgers University. After college, he intended to go into music, but a marriage commitment drove him back into architecture. He got his license. But the only license Mr. Stewart really cared about is poetic license, and on his new new Capitol distributed Allegiance LP *Scott Stewart And The Other Side*, he has created a fine collection of songs that prove that you can attain your dreams, even if that means splitting your life in two parts.

"Three years ago I was on food stamps and broke, and I thought, I can make this money if I put my mind to it (to make a record). I saved all my money, worked on my architecture business, lived frugally, and made the LP."

"I held out to record this album until I had complete control of the material. Phil Sillas produced the album. It was recorded in Sacramento, and features Cornelius Bumpus, former Doobie Brother on the tracks."

"I have a lot of jazz influences, Larry Carlton and Crusaders. I loved the Doobie Brothers, Gino Vanelli, the era of the seventies hit me very hard."

Both careers benefitted. Scott opened his own firm with two people. He now employs 12, designing large scale commercial and residential projects. The company recently received a New Jersey Merit Design Award for 1988. Collaborating with Brian Drago of Broccoli Rabe Entertainment, now his personal manager, Scott organized his own record label, production and publishing companies his first LP on Allegiance Records, is being distributed throughout the U.S. by Capitol Records. Scott continuously writes in New Jersey and records with Phil Sillas at Swingstreet Studios in Scaramento, California.

"My only advise is to hold on to your songs, have another career, and do the record you want to do. In the music business, you should always have a fail-safe."

Songwriter's Spotlight – Jeff Pescetto

By Julius Robinson

LOS ANGELES – "I never imagined myself writing songs for other people," says singer/songwriter Jeff Pescetto. A talented performer in his own right, the Baltimore native has gone from playing cover songs and a few originals in clubs on the East Coast to becoming one of the hottest young songwriters in the Los Angeles scene. Encouraged by such luminaries as mentor Quincy Jones, Pescetto and his wife relocated to L.A. two years ago, and he went to work. The results have been nothing less than stunning - the list of artists who have covered his songs over the last two years would be impressive on a resume for an entire career. He's had songs recorded by Smokey Robinson, Barbara Streisand, Starship, Gladys Knight & The Pips, Kenny Loggins, Johnny Mathis, Lou Rawls, Jermaine Jackson, Al Jarreau, George Benson, Don Johnson, Carl Anderson, Gavin Christopher, to name a few. He's produced tracks for Helena Springs and Nick Kamen, and was associate producer for the Pointer Sisters' "Flirtacious." With Quincy Jones' Quest Co. for three years, and now an MCA writer, Pescetto is poised for the new challenges ahead, including landing an artist deal for himself.

For all his new-found success, Pescetto is a classic example of a nice guy finishing first, a soft-spoken man with a gentle demeanor and a caring attitude. He spoke to *Cash Box* about the long road to California.

"I saw the Beatles with my brother in Baltimore when I was a kid, got a guitar and learned songs," says Pescetto. "I went through the rock stage, I wore head-bands and gold-sparkle shoes. Then I became a big fan of Stevie Wonder. His talent was amazing, he wrote, produced, played and sang every song on his albums, he was one of the first to do that. I wanted to be like him! I would try to write songs like his, and it really taught me a lot about how to do a song. Then I found out I couldn't be Stevie Wonder, and I went on from there."

photo by Jim Shea

JEFF PESCETTO

Pescetto and his brother landed a single's deal from RCA in the early seventies, but despite some touring, nothing developed, and he found himself back in the club scene.

"I loved playing and performing in clubs and doing covers until about three years ago, when I discovered I'd been doing it for fourteen years, and it wasn't going to get me anywhere."

"About five years ago I started writing songs intensively. My wife was nice enough to support me, so I took two months off from gigging and began to write. I got my father-in-law to invest and put together an EP. I sent it to a variety of publishers, including Jay Landers Music. I didn't hear anything, and decided to release my own single of "Just Like You" in Baltimore. I got a taste of being my own independent promoter. It got a lot of local airplay and great reaction. I performed in front of a lot of black audiences. I mainly come from an R&B base, so they really related to the music."

"I entered 'Just Like You' in a song festival and won, so I came out to California and met more publishers. Sometime later Jay Landers called me in Baltimore and offered to publish the song. I gave away 100% publishing because I needed to get moving, and it turned out great because the song has since been covered several times, including cuts with Smokey Robinson, Lou Rawls, Dennis Edwards, and now Johnny Mathis."

"I sent 14 songs to Jaymes Foster at Qwest (now Pescetto's manager along with Jim Recor), and Quincy heard them and he offered me a publishing deal. He's the nicest person, it's like talking to your dad. He said 'you've got something.' But I was still in Baltimore performing six nights a week. They said they wanted me to move to L.A. in order to keep my deal. Qwest brought me out and I was with them for two years."

After Pescetto relocated in L.A., things began to develop quickly.

"Everybody said it was going to take some time, but the first year I was in L.A. I got a couple of cuts, then I was fortunate enough to get a hit with Gavin Christopher, 'One Step Closer.' That really excited me, so I just started concentrating on gearing songs towards artists. In the last year it's just blossomed."

Although he writes many of his songs alone, he's recently begun collaborating with a variety of writers, and finds it rewarding.

"Collaborating is great becaus found that I could write twice much material. Plus, when your w a great keyboard player or lyricis makes me feel like I'm writing th song."

Pescetto still feels a burning des to perform, and he's actively purs ing an artist deal.

"In the past few months, I've re ized that having covers, as great that is, is not as satisfying to my he as I want it to be. I know that I wa to sing my own material. I've alwa sung my demo's, but I really m performing. As a performer, I'll R&B pop. I want to present a go song and sing it the best I can. Son times that's enough."

"I'd love to work with Quin Jones, people I could learn fro Stevie Wonder. As songwriters, Ba Mann and Cynthia Weil. I'd rat have things develop naturally, stead of having a manager call a say, hey Jeff wants to work with y I'd rather do something that w rants it first."

"My goal is to be a successful a ist, not in the money sense, but in sense I make people feel good."

Pescetto advises young writers stick with it."Take all the advice t people give you, but never lo what's in your heart. If it's not ri for you, it's not meant for anybo Write as much as you can, wr about experiences that you've h even if you come from a small tow you've had emotions, write abo them. A song is the best way to let your feelings, or tell the world wha wrong."

Jeff Pescetto will continue to wr great songs, and one can only ho that he gets a chance to show on sta and record in his own voice what displays in his songwriting and p sonal life... a lot of heart.

New Faces To Watch

Raymond May

By Joe Levy

NEW YORK – With his Elektra debut *Unadulterated Addiction* Canadian Raymond May has pulled off a pretty neat trick: he's made an album with traditional values that isn't mired in traditionalism. His goal was "to go back towards the roots, when rock 'n' roll was mostly guitars" and make a record of rocking "fun stuff, with a Friday, Saturday night sort of feeling."

An old approach, but May gives it a fresh sound. He cites Muddy Waters and the Clash as his two greatest influences, a variety of models that makes his music new. "We kind of got a hybrid," he explains. "Taking blues and then going to the punk sort of thing, it came out in a strange vein in a way. But it's got good style, good orginality in it." Songs on *Unadulterated Addiction* refer to the sounds of T. Rex ("Romantic Guy," the single) and the Rolling Stones (the country oriented "True Pretender") without aping those styles uncreatively.

Born in Sri Lanka, May has lived most of his life in Canada. After high school he went to London and joined the Unknowns, a band that turned out to be only too aptly named. "We were playing a Clash sort of music, but because of the time, it was post-punk, it was sort of over. We were like a real guitar band, but at that time synthesizers were really making a mark."

So after a time in New York City, May found his way back to Vancouver, where he released an independent single, "Restless Kind," in 1984, and met up with main-collaborator and *Unadulturated Addiction*'s lead guitarist, Naoise Sheridan, in 1985. "He answered an ad," May recalls. "I said I'm-looking-for-a-sidekick kind of thing, and he said, 'Well I'm the best sidekick *you'll* ever find.' And from there I thought, 'If this guy plays guitar as well as he talks he's for me.' " After capturing the attention of Canadian manager Bruce Allen (Loverboy, Bryan Adams), May was signed to Allen's new label Penta, distributed through Elektra.

The multi-talented May (he paints, has published a children's book with his own illustrations, and wrote a play which a Vancouver director wanted him to star in) plays bass a rhythm guitar. Along with otl Elektra acts like the Georgia Satelli and Smashed Gladys, May is re vigorating basic guitar rock. T sound of *Unadulterated Addiction* loud, sly, and dirty. "I didn't wan stray away from the roughnes May says. "If we did a part where pitch might have been not qu right, but the attitude was there, kept it. Because we didn't want make it too technical. I really wan to make a good rock 'n' roll, gui rough record. I think that's what r 'n' roll is all about, in a way. It's l moments and feelings. If you catc great moment on tape, why go ba and erase it all just to get the tech cal side? Blues is that way. Blues rough. The feeling you get, that's emotions. So we went with it."

Luxuria

(Continued from page 11)

times a particularly rich phrase will be buried "in a rumble of music that passes in a ninth of a second," but he adds that his music is the type that should grow more interesting and apparent with repeated listenings.

Still, until that day when the intellectual wing of the record-buying public penetrates the many layers of Luxuria, Devoto will be dogged by questions about his past. He notes that when his new band appears in concert, the advertisements often contain "a list of everything I've done since I was three feet high."

Yet Devoto is duly proud of what he has done, and rather than "excess baggage," he considers his previous work "my in-flight reading material.

"The question of comparing what I'm doing now with what I've done before – I, with a lot of other musicians, find that an irksome question. If you don't believe that what you're doing now is the best thing you've ever done, you shouldn't be doing it. And quite honestly, I do believe that what I'm doing now is the best thing I've ever done."

Smithereens

(Continued from page 3)

and while the Smithereens waited for pop stardom, they did a stint as the back-up band for Otis Blackwell, the legendary r&b performer who wrote "Don't Be Cruel" for Elvis. The band took a quantum leap forward with the independent *Beauty and Sadness* E.P., but it wasn't until the release of *Especially For You* on Enigma in 1985 that the band became a commercial reality. The album, produced by North Carolina studio whiz Don Dixon, went gold, making pop messiahs of DiNizio and his bandmates, guitarist Jim Babjak, bassist Mike Mesaros and drummer Dennis Diken. But their success also raised expectations for their follow-up album, and the band was reluctant to jump back into the commercial fray too quickly. The result of their patience was *Green Thoughts*, an Enigma/Capitol release that is every bit as classically hooky as its predecessor.

"We waited a long time between albums. Fortunately, *Especially For You* had a lot of longevity, 'a long shelf life as we say in the business. We wanted to do the next album on our own terms. Sometimes that 's dangerous, because there's always so many new things coming out for the public to hear. But we always felt, through reading our mail and meeting people after our shows, that our audience was not a particularly fickle one. We have a thinking audience, and they were into the Smithereens because of the musical content and not for fashion reasons."

Although the band has experimented with some jazz-inflected material (including "In a Lonely Place" a duet with Suzanne Vega, and "Especially For You," which DiNizio describes as an attempt to emulate the kind of material that Burt Bacharach wrote for Dionne Warwick in the late '60s), he doesn't expect any radical departures from the basic Smithereens sound in the future. "The sound hasn't changed that much in the eight years that the band has been together, though obviously we have matured a bit and gotten some more life experience under our collective belt."

One trademark element of the Smithereens sound is the juxtaposition of pop melody with biting lyrics. People often assume that the songwriter is as unhappy as the characters in the song, an assumption that is far too literal, DiNizio says. "Even if there is a certain amount of unhappiness in my life, there's also a lot of joy. The idea of doing what we're doing – writing songs, recording them, and playing them for an audience – is a gift."

Talent On Stage

Dirty Looks

THE WHISKEY, LOS ANGELES – Glamsters and poseurs be forewarned: there's a new kid on the block. With all the finesse of a runaway freight train Atlantic Record's Dirty Looks roared through an hour and a half set of relentless take-no-prisoners hard rock recently at L.A.'s The Whiskey. With a look, sound, and attitude grounded firmly in the AC/DC - Aerosmith tradition Dirty Looks have been fighting it out in the rock and roll trenches on the East Coast for the past several years. On the strength of their first album for Atlantic, and their current showcase tour, Dirty Looks seems poised to take its place among the current crop of metal newcomers vying for national attention.

Dirty Looks' music is a reflection of their no-frills jeans-and-leather jacket image. Drawing chiefly on material from their debut album entitled *Cool From the Wire* their set included the title cut "Cool From the Wire," "Can't Take My Eyes Off of You," the Zeppelin-esque "Wastin' My Time," and "Oh Ruby," which is already receiving considerable airplay. The encore included "Get Off" from the album, and a new track entitled "Me I Know You." The music is raw, stripped-down, no-nonsense hard rock, and the band pulls it off with humor, authority and cockiness, stopping short of arrogance. Dirty Looks consists of Henrik Ostergaard, lead vocals and guitars, Paul Lidel, lead guitar, Jack Pyers, bass, and Gene Barnett, drums. Atlantic has high hopes for this band, and judging from the response of the mid-week capacity crowd at The Whiskey, the enthusiasm is well justified.

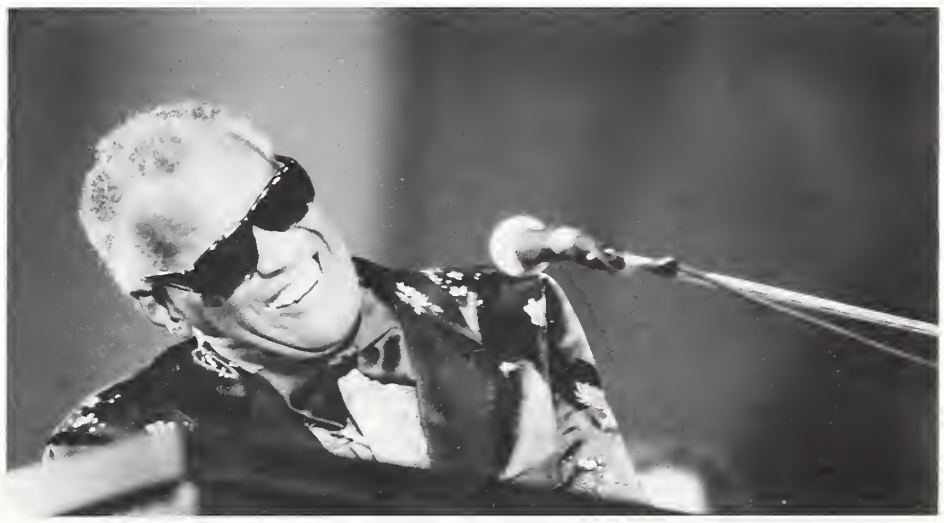
Gary Starr

Another Playboy Success

Gene Ferriter

LOS ANGELES – The tenth annual Playboy Jazz Festival was held at the Hollywood Bowl June 18th and 19th for the tenth consecutive year. One of the most noticeable aspects of the event has been its ongoing ability to evolve with the times and provide the audience with a blend of contemporary and traditional styles of jazz. This years' spectrum of talent was the broadest to date, featuring not only popular accessible forms of the genre, but some divergent acts which explored eclectic, world beat, latin-influenced, and rocking blues styles. The expansion into new realms helped to give the whole experience a refreshing flavor, akin to other popular national events such as the New Orleans Jazz Fest.

Sunday's session opened with this year's Hennessy Cognac Jazz Search winners Harold McKinney on piano and Scott Kreitzer on tenor sax. The Timeless All-Stars followed with some of the heaviest musicians in any idiom, featuring Curtis Fuller on trombone, Bobby Hutcherson on vibes, Harold Land on tenor, pianist Cedar Walton, Buster Williams on bass, and drummer Billy Higgins. The Latin segment followed, starring vocalist Flora Purim, multi-percussionist Airto, flutist Dave Valentine, and steel drummer Andy Narell. The transitions from act to act were made smooth via a revolving stage, as pianist Ahmad Jamal turned in an impressive set with his solid quartet. Fusion superband Spyro Gyra truly



RAY CHARLES

Bill Cosby was a welcome sight as the perennial Master of Ceremonies, as he was not originally slated for the task this year. Saturday's festivities included trumpet man Maynard Ferguson and his High Voltage band, the sensitive Ray Brown Trio featuring Gene Harris on piano and Jeff Hamilton on drums, and modern saxophone favorite Kirk Whalum. One of the most moving moments of the weekend occurred when guitarist-extrordinaire Larry Carlton struggled onstage to introduce Whalum. Carlton was scheduled to appear, but had to decline the invitation after his recent personal tragedy, having been shot at his home several months ago. The afternoon continued with the innovative a cappella World Saxophone Quartet, the party blues spirit of the Fabulous Thunderbirds, the big band mastery of Bob Florence and The Limited Edition, and the timeless vocal style of Carmen McRae. The final two acts of the evening were the obvious crowd pleasers. The ever-popular Kenny G entered the aisles to share his music up close and personal, and King Sunny Ade engendered festival spirit with the monstrous rhythmic and melodic support of his eighteen-piece Nigerian band.

riled the crowd, returning for a pair of encores, and Dizzy Gillespe helped us span the eras with his 20-man orchestra directed by John Faddis. Bobby McFerrin put on his unparalleled one man vocal display, accompanied briefly by bassist Rob Wasserman. The show closed appropriately with the legendary Ray Charles, the Raelettes and his ensemble.

BOBBY McFERRIN & BILL COSBY

JULY 10, 1948

HOT in Harlem

1. **Run Joe**
   Louis Jordan
   (Decca)
2. **Tomorrow Night**
   Lonnie Johnson
   (King)
3. **Long Gone**
   Sonny Thompson
   (Miracle)
4. **Don't Fall In Love With Me**
   Ivory Joe Hunter
   (King)
5. **You Don't Love Me**
   Camille Howard
   (Specialty)
6. **I Can't Go On Without You**
   Bull Moose Jackson
   (King)
7. **Send For Me If You Need Me**
   The Ravens
8. **Euphoria**
   Charlie Ventura
   (Sittin' In)
9. **More Than You Know**
   Johnny Moore
   (Modern 599)
10. **I Want To Cry**
    Savannah Churchill
    (Manor)

New Type Music Needed Not New Type Records To Boom Music Biz

NEW YORK – As a well known member of the music industry stated, "Producing a new type, long play record, is like building a house from the roof down. The real problem is to produce a new kind of music to recapture the interest of the public."

In short, as this noted leader intimated, "build the house from a solid foundation up."

Today, as is well known, the public is getting "tired" of the sameness of pop tunes. A change is definitely needed. That change can once again recapture interest and boom the entire music field.

Jazz? Swing? Bop? Most of the men in the field believe the new music will come from an entirely new era of composers. The new generation seeking its own music level. This will be the music that will revive interest.

The facts are plainly discernible. The hits, "Four Leaf Clover" and "Baby Face," were old timers from 'way back when. "Nature Boy" brought prose poetry to the lyricists. It can be said that "Nature Boy" may have opened the first door to what can follow tomorrow.

More encouragement should be given to youth by the industry. Youngsters of today hold the promise of prosperity for the music industry of tomorrow. There must be some new method introduced which will seek out the new music.

Just to arrange for a new type record with the songs which the public are slowly, but very surely, tiring of, certainly isn't good logic. And logic, farseeing business methods and keen, intensive understanding of what the public requires, should be the foremost consideration of the music industry.

Somewhere there is the music that will open the path to tomorrow. It is up to the nation's publishers, diskers, artists, to seek it out. To experiment. To dare to be different, original, better.

The music industry knows its loss. Yet, this can be very easily cured, if the members of the trade will come together to seek what the public does want. So that all the field will again prosper.

It's a new generation. New fathers and mothers. A new type American who hasn't seen years of peace. Men and women who hear war talk constantly. Who look forward to hardships. Regardless of high incomes, these people know want, know loss, know fatigue, know lack of confidence, know instability know that the future isn't theirs alone but that any second a tiny spark can once again set the world afire.

This is not the generation that languished in the beer garden of yesterday and listened to Vienna Waltzes. This is a generation, instead, that has learned the crying need for a home, has seen inflation make it sell its war bond savings, that has tried hard to forget yesterday's militarism and faces today's peacetime draft.

This, then, is the new generation. Asking for a different kind of music – its own music. Not a new type record, but, instead, a new type music with a new singing air.

"Seek and ye shall find."

Around the Wax Circle

New York: Smartest promotion stunt of the week – the gimmick that maestro **Skitch Henderson** sent out heralding his opening at the Cafe Rouge, Hotel Pennsylvania. Skitch passed out an announcement of the opening along with a shiny new dime, for his many fans to use in getting to the Penn. The dime gimmick was very appropriate inasmuch as New Yorkers were paying that token as their new subway fare this week. And speaking of the latter, we wunder if the fare will have any effect upon band biz? Could be in these made days. . .**Chicago:** An engineer in New York recently discovered a new process for making records. It is called "Quality Control" and permits more volume while decreasing the surface noises. Within sixty days, Universal Records will be out with it...**Tommy Dorsey** is playing one-nighters throughout the Midwest and drew a tremendous crowd at the Eagles in Milwaukee last week. . .**Los Angeles:** Capitol Records folk up in arms with their latest winner by **Gordon McRae**, "Hankerin'." Loads of folks in the disk biz hail Gordon as the nation's next movie idol. . .With work in MGM's lavish *Words and Music* production concluded, **Perry Como** last month purchased a house in the Valley, just north of Hollywood, and with his wife and youngsters will make her permanent residence here from now on out. Como thus joins hands with **Jack Smith, Andy Russell, Gordon McRae, Clark Dennis, Dick Haymes** and **Frank Sinatra**.

THE CASH BOX REPORTS THE NATION'S BIG 5 HILLBILLY FOLK & WESTERN JUKE BOX TUNES

1. **Bouquet of Roses**
   Eddy Arnold
   (Victor)
2. **Texarkana Baby**
   Eddy Arnold
   (Victor)
3. **Oklahoma Waltz**
   Johnny Bond
   (Columbia)
4. **Seaman's Blues**
   Ernest Tubb
   (Decca)
5. **Anytime**
   Eddy Arnold
   (Victor)

Talking It Over

On Thursday morning, July 1, peop awoke in both New York City and acro the Hudson in New Jersey, to wh "inflation" means. In New York all su way turnstiles (over 3,000 of them) th morning featured "dime" chutes. New Jersey cigarets had jumped 3 cen per pack. The coin machine business among the very, very few that hasn't y kicked up its price to the public. Why n a public relations campaign on this fac

CASH BOX FLASH BACK

UK BUZZ

KIDS STUFF – **Madonna** may have sung "Like a Virgin," but **Debbie Gibson** is one and proud of it. She is part of the pubescent brigade; the little-girls-next-door who have been in abundance on the pop charts.

Tiffany is 16, **Debbie Gibson** is 17, **Vanessa Paradis** is 14, and **Kylie Minogue** is 19. They all wear casual, trendy non-designer clothes and have purposefully non-developed dress so little girls can identify with them. They are hideously normal.

Debbie Gibson says, "I take it as a great compliment that so many people think I'm normal. It means my fans can identify with me. I don't know any weird people, I don't know what constitutes a weird person."

Gibson is a self-confessed child prodigy from the wrong side of Merrick, Long Island. She has been writing music since she was five and has had four American smash hits; "Shake Your Love" was her first record to storm up the British charts.

British teenyboppers love her as much as their American counterparts. Her concert at London's Astoria Theatre, which prides itself on its beer collection, saw an unprecedented run on soda and orange juice.

"I've never tried to used my age as a gimmick. I just think it helps me understand my fans," says Debbie. "I know how I felt when I stretched out and touched **Billy Joel**'s sweaty palm."

Sick? No, she didn't was her hand for a week.

"I know what it's like to be a teenager. People can relate to me because I'm fun. I like to wear fun clothes. Nothing with a low neckline, no tight minis. I've never wanted to be like Madonna who said, 'I'm sexy, so I'm going to dress sexy.' I don't feel sexy, I feel like a teenager."

And just to make sure she stays that way she is accompanied around the world by the somewhat ferocious **Mama Gibson**, her chaperone, confidante, and bodyguard. Teenage rebellion is as foreign to Debbie as fishnet tights and corsetry. She has only lied to her mother once.

"I was eight. My mother gave me some money to buy a souvenir from a helicopter trip, but I spent it on candy for my friends. I cried all night and couldn't sleep until I confessed."

She has a squawking laugh that hoots like a minah bird at the end of each sentence.

"My mother saw *Amadeus* and thought that I might be **Mozart** reincarnated because we have the same laugh and we both had an obsession with playing the piano blindfolded when we were little. Or course, I don't believe in reincarnation. I think you only go 'round once, so you should play by the rules.

"I go to church every Sunday and I say my prayers every night."

Debbie has done a lot of interviews and she's as slick as a parrot with her answers. She likes hamburgers and french fries, lobster, Billy Joel, photography and tennis, the **Jets**. *Grease* was her favorite movie of all time. She dislikes phony people, rain, and airports, because she sees too much of them.

Her ambitions are to duet with **Billy Joel**, go to the Hard Rock Cafe in Hawaii, and write a song for Tiffany.

She and Tiffany would have a lot in common. They both worry about staying normal. Tiffany says, "My biggest fear is that I might lose touch with my fans."

Her first trip to England repeated her American gimmick of singing in shopping centers around England, though her last appearance coincided with "I Think We're Alone Now" zooming up the charts, and the police were barely able to contain the excited shopper/fans.

French schoolgirl **Vanessa Paradis** is the latest young thing to join in the British chart invasion, with her song "Joe Le Taxi," which has already topped the charts on the continent.

Top psychologist **Jane Firbank** explains the pubescent brigade's appeal.

"Girls like pop stars either because they want to adore them from afar or because of the wannabee syndrome, they identify with them. It must be young girls who are buying all these records because they think of them as saying, 'You too can be like me.' It's important that they aren't special.

"I think the mothers are aware that their daughters are holding up a promise of vulnerability and virginity. It's important that the mothers are present because this makes them more real."

Chrissy Iley

England's Top 10

TOP 10 SINGLES
1. *I Owe You Nothing* – **Bros** – CBS
2. *Doctorin' The Tardis* – **Timelords** – KLF
3. *Boys* – **Sabrina** – Ibiza
4. *Voyage Voyage* – **Desireless** – CBS
5. *Wild World* – **Maxi Priest** – 10
6. *With A Little Help From My Friends/She's Leaving Home* – **Wet Wet Wet/Billy Bragg** – Childline
7. *The Twist (Yo Twist)* – **Fat Boys & Chubby Checker** – Urban
8. *Chains Of Love* – **Erasure** – Mute
9. *Tribute (Right On)* – **Pasadenas** – CBS
10. *Every Day Is Like Sunday* – **Morrissey** – HMV

TOP 10 ALBUMS
1. *Niteflite* – **Various Artists** – CBS
2. *Tango In The Night* – **Fleetwood Mac** – Warner Bros.
3. *People* – **Hothouse Flowers** – London
4. *Motown Dance Party* – **Various Artists** – Motown
5. *Heaven On Earth* – **Belinda Carlisle** – Virgin
6. *Push* – **Bros** – CBS
7. *Dirty Dancing* – **Original Motion Picture Soundtrack** – RCA
8. *Tracy Chapman* – **Tracy Chapman** – Elektra
9. *Provision* – **Scritti Politti** – Virgin
10. *Whitney* – **Whitney Houston** – Arista

Italy's Top 10

TOP 10 SINGLES
1. *Gimme Five* – **Jovanotti** – Ibiza/CBS
2. *I'm Not Scared* – **Eighth Wonder** – CBS
3. *Stay On These Roads* – **a-ha** – WEA
4. *Every Boy And Girl* – **Spagna** – CBS
5. *Alphabet St.* – **Prince** – Paisley Park/WEA
6. *Reckless* – **Afrika Bambaata & UB40** – EMI
7. *Tell Me* – **Nick Kamen** – WEA
8. *Andamento Lento* – **Tullio De Piscopo** – Bagaria/EMI
9. *Love Is Stronger Than Pride* – **Sade** – Epic/CBS
10. *When Will I Be Famous* – **Bros** – CBS

TOP 10 ALBUMS
1. *Lovesexy* – **Prince** – Paisley Park/WEA
2. *Stronger Than Pride* – **Sade** – Epic/CBS
3. *Stay On These Roads* – **a-ha** – WEA
4. *Jovanotti For President* – **Jovanotti** – Ibiza/CBS
5. *Non Tutti Gli Uomini* – **Luca Barbarossa** – CBS
6. *Dalla/Morandi* – **Lucio Dalla & Gianni Morandi** – BMG Ariola/RCA
7. *...Nothing Like The Sun* – **Sting** – PolyGram/A&M
8. *Fisiognomica* – **Franco Battiato** – EMI
9. *Bravo Vasco* – **Vasco Rossi** – Ricordi/Careosello
10. *Introduucing The Hardline According To Terence Trent D'Arby* – **Terence Trent D'Arby** – CBS

Tokyo's Top 10

TOP 10 SINGLES
1. *Tattoo* – **Akina Nakamori** – Warner/Pioneer
2. *Fu-Ji-Tsu* – **Shizuka Kudo** – Pony/Canyon
3. *Dakishimete Tonight* – **Toshihiko Tawara** – Pony/Canyon
4. *C-Girl* – **Yui Asaka** – Hamming Bird
5. *Koishitatte Iijanai* – **Misato Watanabe** – CBS/Sony
6. *Never Change* – **Tsuyoshi Nagabuchi** – Toshiba/EMI
7. *Get Back In Love* – **Tatsuro Yamashita** – Alfa Moon
8. *Ichioku No Smile* – **Noriko Sakai** – Victor
9. *Tenshi No Yubisaki* – **Tomomi Nishimura** – Toshiba/EMI
10. *No!* – **Nami Shimada** – Nippon Columbia

TOP 10 ALBUMS
1. *Ribbon* – **Misato Watanabe** – CBS/Sony
2. *Wonder* – **Akina Nakamori** – Warner/Pioneer
3. *Candid Girl* – **Yui Asaka** – Hamming Bird
4. *Boogie Woogie Mainland* – **Anri** – For Life
5. *Beach Time* – **Tube** – CBS/Sony
6. *Citron* – **Seiko Matsuda** – CBS/Sony
7. *Stay On These Roads* – **a-ha** – Warner/Pioneer
8. *Other Roads* – **Boz Scaggs** – CBS/Sony
9. *Last Gigs* – **Boowy** – Toshiba/EMI
10. *Innocent Tears* – **Ayumi Nakamura** – Hamming Bird

SINGLE RELEASES

OUT OF THE BOX

GEORGE MICHAEL
Monkey (4:45) – Columbia (38-07941) – Chappell Music-Morrison Leahy Music/ASCAP – G. Michael – Producer: G. Michael-J. Jam-T. Lewis

Here Michael delivers a thunderous funk track (with a little help for Jimmy Jam and Terry Lewis) that will blow speakers all over the planet. The song's about addiction of course, to drugs or people, but that's not the point. This record is designed to be played *loud* and will astound even the most jaded production freaks. It sounds like another hit. Yes *another one.*

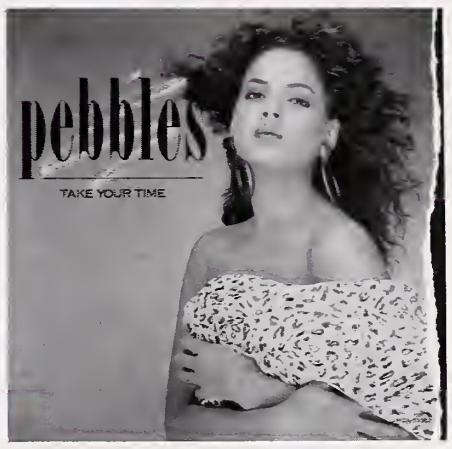
OUT OF THE BOX

CYNDI LAUPER
Hole In My Heart (All The Way To China) (3:57) – Epic (34-07940) – DJO Publishing Corp./BMI – R. Orange – Producer: C. Lauper-L. Petze

What happens when you take a great song and match it perfectly to a vocalist with a signature-sound like Lauper? You get an instant classic. On this Richard Orange penned tuned, she delivers an emotional, yet energy-up vocal that works. The track *rocks*, driven by a host of droning guitars. Taken from Cyndi's new movie *Vibes*, look for heavy play on AOR, CHR.

OUT OF THE BOX

PEBBLES
Take Your Time (4:20) – MCA (MCA-53362) – No Pain No Gain-Honey Look-Music-Unicity Music Inc./ASCAP – D. Sembello-D. Spencer – Producer: C. Wilson



A medium groove and a catchy feel elevate this track into pop. Features Pebbles magnetizing style and sexy delivery. Nice horns syncopate the feel and keep the track appropriately R&B. This is a nice change of pace from her previous singles "Girlfriend" and "Mercedes Boy." From her self-titled LP, this cut should do exceedingly well across the board.

OUT OF THE BOX

FOREIGNER
Heart Turns To Stone (4:07) – Atlantic (7-89046) – Heavy Petal Music Inc./ASCAP Worldwide rights by Intersong USA Inc.-Stray Notes Music/ASCAP Colgems-EMI Music – M. Janes-L. Gramm – Producer: M. Jones

Call it corporate rock if you want, but this cut played out of any ra... *works*. What Foriegner loses in pure originality they gain in accessibility and clarity. Here Jones and Gramm have fashioned a sure-fire hit from their tried and true traditions, and fans will delight that this solid rocker is out.

FEATURE PICKS

KENNY LOGGINS – Nobody's Fool (4:17) – Columbia (38-07971) – W.B. Music Corp.-Milk Money Music/ASCAP Warner-Tamerlane Pub. Corp.-Tiger Bay Music/BMI – K. Loggins-M. Towers – Producer: D. Lambert

Loggins adopts a late-80's attitude on his vocal, which covers a sensationally sensitive and powerful track. Great potential across the board.

RICK ASTLEY – It Would Take A Strong Strong Man (3:39) – RCA (8663-7-RAA) – All Boys USA Music/BMI – Stock-Aitken-Waterman – Producer: Stock-Aitken-Waterman

Here Astley departs from the dance track and delivers a more traditionally structured tune with the usual confidence. Should go on CHR, Urban.

GREGORY ABBOTT – I'll Prove It To You (3:59) – Columbia (38-07774) – Grabbitt Music-SBK Blackwood Music Inc./BMI – G. Abbott – Producer: G. Abbott

Abbott is a sweet-voiced dude, and this beautiful ballad allow him to really stretch out vocally and hit some inspired licks and high notes that chill.

BOB DYLAN – Silvio (3:05) – Columbia (38-07970) – Special Rider Music-Ice Nine Pub. Co. Inc./ASCAP – B. Dylan-R. Hunter

Dylan meets the Dead. Co-written with Dead lyricist Robert Hunter. Bob Weir and Jerry Garcia also appear on this bouncy and catchy track.

TAKE 6 – Spread Love (3:29) – Reprise (7-27880-A) – Winston Kae Music-Claude V. Music-Mervyn Warren Music-Warner-Elektra-Asylum Music Inc./BMI – M. Kibble-C. McKnight-M. Warren – Producer: M. Kibble

This is the finest *a cappella* singing and arrangement on a pop-tinged tune since creation, Take 6 must be heard to be believed. This record should be played on CHR, Urban, anywhere great music is heard.

BRYAN FERRY – Limbo (3:56) – Reprise (7-28116-DJ) – Virgin-Nymph Music Inc.-Johnny Yuma Music Inc./BMI – Ferry-Leonard – Producers: ? Leaonard-B. Ferry

A sensual and exotic romp for Ferry through his unique limbo. He stands as one of the last great artists to make intricate post-punk dance.

KOKOMO – The Beach Boys (3:34) – Elektra (7-69385) – The Walt Disney Music Company-Honest John Music-Clair Audient Pub and Darwin Music Inc./ASCAP – M. Love-T. Melcher-J. Phillips-S. MacKenzie – Producer: T. Melcher

A snappy little throw-back of a tune from the Boys. Has a real islands-vibe and hooky chorus. Should score CHR.

ANGELA WINBUSH – Hello Beloved (4:05) – Mercury (870 269-7 DJ) – Angel Notes Music adm. WB Music Corp./ASCAP – A. Winbush – Producer: A. Winbush

This exquisite ballad was written, arranged, produced and sung by the amazing Ms Winbush. This lady should be heard. Urban, anywhere great music is played.

MORRIS DAY – Love Is A Game (4:00) – Warner Bros. (7-27831) – Ya D Sir Music Corp.-Flyte Tyme Tunes Inc./ASCAP – M. Day-J. Harris III-T. Lewis – Producer: J. Jam-T. Lewis

This is a classy tune for Day, a real gut-felt ballad. From his LP *Daydreaming*

KOOL MOE DEE – No Respect (4:14) – Jive (1116-7-JAA) – Willesden Music Inc./BMI Zomba Enterprises Inc./ASCAP – M. DeWese-T. Riley – Producer: L. Mallison-M. DeWese-T. Riley-B. New-P. Harris

Kool knows his rap and this time has a funky track to back up his call for "respect."

RECORDS TO WATCH

LISA HARTMAN – The Dress (4:20) – Atlantic (7-89070) – AH Rollins Music-adm. Off Back Street Music-Cheeky Kid Music/BMI – J. House-D. Neal – Producer: B. Wray

SUE ANN – Rock Steady (Part 1) (3:59) – MCA (MCA-53278) – Springtime Music Inc./BMI – A. Franklin – Producer: J. Johnson

ROBERT TEPPER – When You Dream Of Love (4:02) – Scotti Bros. (Zs4-07963) – Flowering Stone-Heaby Beather Music/ASCAP – R. Tepper – Producer: J. Chicarelli

HUE & CRY – Labour Of Love (3:00) – Virgin (7-99311) – Chappell Music/ASCAP – P. Kane-G. Kane – Producer: H. Goldberg- J. Biondalilla

ALBUM RELEASES

OUT OF THE BOX

JOHNNY MATHIS
Once In A While **– Columbia (OC 44156) – Producers: P. Bunetta-R. Chudacoff**

There's a good reason why Johnny Mathis is the premier romantic balladeer of our time, and here's the confirmation. The voice, of course, is immaculate, buttressed by classic arrangements that harken back thirty years. Standouts include "Two Strong Hearts," a duet with Dionne Warwick; a nice cover of Todd Rundgren's "It Wouldn't Have Made Any Difference"; and the title track, which is arranged so transparently '30s that it goes straight to the heart.

OUT OF THE BOX

RICK JAMES
Wonderful **– Reprise (25659-1) – Producer: R. James**

He's a master of funk, and this time around he doesn't clutter the sound with anything but the swooshy synth beat, chunky guitars and his predatory yowls. The theme here, not too surprisingly, is sex, with the title track, "Sexual Luv Affair" and "Loosey's Rap" representative of his come-on style. Reminiscent of Ohio Players by way of the Purple One, Rick James is nonetheless an original.

OUT OF THE BOX

SIEDAH GARRETT
Kiss Of Life **– Qwest/Reprise (25689-4) – Producers: R. Temperton-D. Rudolph**

Songstress Siedah Garrett has funkified arrangements, a sensual growl of a voice that could make Tina Turner blush, and a dash of soul sweetness where needed. The change-of-pace tunes like "The Legend of Ruby Diamond" contrast well with the naughty-but-nice songs like the title track. With songs by the likes of L.A. Babyface and Glen Ballard, and moral support by Quincy Jones, this one should fly up the charts.

OUT OF THE BOX

Deep Purple
Nobody's Perfect **– Mercury/PG (835 897-1) – Producers: R. Glover-Deep Purple**

These metal hitmakers of the 1970s return with their original lineup and a double live album that showcases much of their best material, including "Highway Star," "Space Trucking," the obligatory "Smoke on the Water" and a new live/studio rendition of "Hush." The playing throughout is flawless (which it should be, considering the band's longevity), and the material has aged a lot better than most of their contemporaries'.

FEATURE PICKS

RACHELE CAPPELLI – *Rachele Cappelli* Atlantic (81856-1) – Producer: A. Ertegun

From wicked funk to tender balladry, Rachele Cappelli delivers a solid effort under the direction of Atlantic main man Ahmet Ertegun. Highlight: a tasty, rappy deconstruction of James Brown's "I Feel Good."

JIMMY BUFFETT – *Hot Water* – MCA (MCA 42093) – Producers: M. Utley-J. Kunkel-R. MacDonald

Buffett salts his Carribean/Southern seabreeze cocktail with a pinch of the blues and a dash of Cajun spice on this new album. As usual he's mellow without being maudlin, and his big heart shines through.

LITTLE RIVER BAND – *Monsoon* – MCA (MCA 42193) – Producer: J. Boylan

The L.R.B. proves that they're a rock band on this new release, which goes easy on the sentimental ballads in favor of a mainstream, upbeat sound. The hooks are plentiful, the voices as soothing as ever.

TIREZ TIREZ – *Against All Flags* – Primitive Man/I.R.S. (IRS 42209) – Producers: M. Rouse-J. Baer-J. Bergman-M. Bisi

Kansas City's great hope takes a giant step forward on their second release, eschewing the Talking Heads sound for an arty, acoustic folk with echoes of R.E.M. but enough invention and character to make it exclusively their own.

SHRIEKBACK – *Go Bang!* – Island (90949-1) – Producer: R.J. Burgess

The percussive, brassy, somewhat smart-alecky soul-funk of Shriekback has a big fun factor, particularly the title track. A winner.

REBEL HEELS – *One By One By One* – Atlantic (81857-1) – Producer: R. Hine

The hard-hitting sound and serious lyric intent of Rebel Heels is propelled by punchy blues-rock-synth arrangements and the powerfully gruff vocals of Liz Larin. An impressive debut.

INFORMATION SOCIETY – *Information Society* – Tommy Boy/Reprise (TBLP 25691) – Producer: F. Maher

The mad-scientist all-synth funk of Information Society harkens back to the early '80s heyday of such bands as Human League and Flock of Seagulls, but it's got humor and smarts and works well on its own danceable terms.

ANDY LEEK *Say Something* – Atlantic (81864-1) – Producer: G. Martin

It took the special talent of singer Andy Leek to get ex-Fab Four producer George Martin back into the studio. Leek's material is r&b, alternately bouncy and sweet, with some nice sax and calpyso touches.

JOHNNY CLEGG AND SAVUKA – *Shadow Man* – Capitol (C1-90411) – Producer: H. Rosenthal

Clegg and Co's brand of world-beat mixes reggae, rock and African strains into something snappy, unique and relentlessly upbeat.

NEW EDITION – *Heart Break* – MCA (MCA 42207) – Producers: J. Jam-T. Lewis

With time, the boys in New Edition have added a funk synth beat to their sweet r&b pop. They get fresh here, with the help of producers Jimmy Jam and Terry Lewis, and even throw in some spoken-word shenanigans between tracks.

RECORDS TO WATCH

M.C. FAD – *Supersonic* – Ruthless/ATCO (90959-1) – Producers: Dr. Dre-D.J. Ulla

BILLY AND LISA – *Billy and Lisa* – MCA (MCA 42065) – Producer: G. Katz

THE ROSSINGTON BAND – *Love Your Man* – MCA (MCA 42166) – Producer: J. Johnson-G. Rossington

THE LOOTERS *Flashpoint* – Island (90914-1) – Producer: K. Kessie

BIG DADDY KANE – *Long Live The Kane* – Cold Chillin'/WB (25731-1) – Producer: M. Marl

LIVINGSTON TAYLOR – *Life Is Good* – Critique/Atco (90941-1) Producers: A. Traum-S. Petito

WOMACK & WOMACK – *Conscience* – Island (90915-1) – Producer: C. Blackwell

SHIRLEY MURDOCK – *A Woman's Point of View* – Elektra (60791-1) – Producer: R. Troutman

CHROME MOLLY – *Angst* – I.R.S. Metal (42199) – Producer: R. Neave-K. Nixon

TOMMY PAGE – *Tommy Page* – Sire (25740-1) – Producer: M. Kamins

CASH BOX TOP BLACK CONTEMPORARY SINGLES

1	*PARADISE* (Epic 34-07904)	Sade	2	9
2	*JOY* (Asylum 7-6941)	Teddy Pendergrass	1	12
3	*I'M REAL* (Scotti Bros/CBS ZS4 07783)	James Brown	4	10
4	*I'LL PROVE IT TO YOU* (Columbia 38-07774)	Gregory Abbott	6	10
5	*ROSES ARE RED* (MCA MCA-53177)	The Mac Band Featuring The McCampbell Brothers	12	8
6	*THE RIGHT STUFF* (Wing/PolyGram 887 386-7)	Vanessa Williams	14	8
7	*SHOOT 'EM UP MOVIES* (Solar/Capitol B 70023)	The Deele	13	9
8	*ONE MORE TRY* (Columbia 38 07773)	George Michael	3	12
9	*I CAN'T COMPLAIN* (Capitol B-44148)	Melba Moore (Duet With Freddie Jackson)	15	9
10	*LET ME TAKE YOU DOWN* (Motown 1934MF)	Stacy Lattisaw	17	10
11	*DON'T BE CRUEL* (MCA MCA 53327)	Bobby Brown	20	7
12	*IF IT ISN'T LOVE* (MCA MCA-53264)	New Edition	19	6
13	*MOST OF ALL* (MCA MCA 53258)	Jody Watley	10	11
14	*PARENTS JUST DON'T UNDERSTAND* (Jive/RCA 1099-7-J)	D.J. Jazzy Jeff & The Fresh Prince	7	10
15	*SHOULD I SAY YES?* (Atlantic 7-89108)	Nu Shooz	16	11
16	*SIGN YOUR NAME* (Columbia 38-07911)	Terrence Trent D'Arby	21	7
17	*OFF ON YOUR OWN (GIRL)* (Warner Bros 7-27870)	Al B. Sure	30	5
18	*YOU GOTS TO CHILL* (Fresh/Sleeping Bag FRE 80118)	E.P.M.D.	18	8
19	*KNOCKED OUT* (Virgin 99329)	Paula Abdul	23	8
20	*MAMACITA* (Atlantic 7-89078)	Troop	25	7
21	*GROOVE ME* (Uptown/MCA 53300)	Guy	26	9
22	*ALPHABET ST.* (Paisley Park/Warner Bros. 7-27900)	Prince	5	11
23	*SUPERSONIC* (Ruthless/Atco 7-99328)	J.J. Fad	28	5
24	*DIRTY DIANA* (Epic 34-07739)	Michael Jackson	9	11
25	*LITTLE WALTER* (Wing 887 385-7DJ)	Tony Toni Tone	8	13
26	*SYMPTOMS OF TRUE LOVE* (Capitol B-44140)	Tracie Spencer	29	10
27	*LOOSEY'S RAP* (Reprise 7-27885)	Rick James	38	4
28	*OFF THE HOOK* (EMI-Manhattan 50132)	RJ's Latest Arrival	36	7
29	*THE COLOUR OF LOVE* (Jive/Arista JS1-9707)	Billy Ocean	37	6
30	*EVERYTHING YOUR HEART DESIRES* (Arista AS1-9684)	Hall & Oates	11	13
31	*IT TAKES TWO* (Profile PRO 7186)	Rob Base & D.J. E-Z Rock	32	5
32	*WORK IT* (Epic 34-07902)	Teena Marie	40	6
33	*FOREVER YOURS* (Epic 34-07900)	Tony Terry	43	6
34	*COMING TO AMERICA PART I* (Atlantic 7-99320	The System	47	7
35	*IT'S GONNA TAKE ALL OUR LOVE* (MCA MCA-53351)	Gladys Knight And The Pips	48	5
36	*THAT GIRL WANTS TO DANCE WITH ME* (Epic 34-07793)	Gregory Hines	46	5
37	*YOUR LOVE IS SO DEF* (Columbia 38-07920)	Full Force	49	4
38	*JUST GOT PAID* (Columbia 38-07744)	Johnny Kemp	22	14
39	*THE LOVERS* (Tabu/CBS ZS4 07795)	Alexander O'Neal	39	7
40	*FLIRT* (EMI-Manhattan B-50101)	Evelyn King	31	15
41	*MARC ANTHONY'S TUNE* (Cool Tempo/Chrysalis VS4 43238)	Tyka Nelson	45	8
42	*NICE 'N' SLOW* (Capitol 44171)	Freddie Jackson	DEBUT	
43	*GET IT* (Motown 1930MF)	Stevie Wonder & Michael Jackson	33	12
44	*BETTER DAYS* (Blue Note/EMI-Manhattan 50119)	Diane Reeves	44	6
45	*IT'S A COLD, COLD* (King Jay/Warner Bros 7-28101)	Club Nouveau	27	11
46	*SHAKE YOUR BODY* (Capitol P-B-44178)	Suavé	56	3
47	*TIRED OF BEING ALONE* (Motown 1931MF)	The Right Choice	34	13
48	*SENDING OUT AN S.O.S.* (Island 7-99336)	Will Downing	58	6
49	*WATCHING YOU* (Virgin/MCA 53304)	Loose Ends	63	3
50	*MOVE SOMETHIN'* (Luke Skywalker GR 112)	2 Live Crew	50	7
51	*BLUEBERRY GOSSIP* (A&M 1204)	Ta Mara & The Seen	51	8
52	*K.I.S.S.I.N.G.* (Qwest/Reprise 7-27928)	Sledah Garrett	59	3
53	*ONCE, TWICE, THREE TIMES* (Elektra 7-69390)	Howard Hewett	57	3
54	*EVERY SHADE OF LOVE* (A&M AM 1214)	Jessie Johnson	61	4
55	*SWEAT* (Track Record TRK 58815-7)	The Ohio Players	55	4
56	*NO PAIN, NO GAIN* (Vision/Ms. B. 4501)	Betty Wright	41	17
57	*INDIAN GIVER* (44 07820)	Rainy Davis	60	4
58	*I'LL ALWAYS LOVE YOU* (Arista AS1-9700)	Taylor Dayne	65	3
59	*SOMETHING YOU CAN FEEL* (Jive/RCA 1111-7)	Millie Jackson	42	8
60	*MAKE IT REAL* (MCA MCA 53311)	The Jets	24	7
61	*ROLL WITH IT* (Virgin 7-99326)	Steve Winwood	66	4
62	*DAYDREAMING* (Warner Bros. 7-27917)	Morris Day	52	11
63	*IN YOUR EYES* (Columbia 38-07930)	James "D-Train" Williams	76	2
64	*DIVINE EMOTIONS* (Reprise/Warner Bros 7-27967)	Narada	53	14
65	*THE TWIST* (Tin Pan Apple/Polydor 887 571-7)	Fat Boys	78	2
66	*RUN'S HOUSE* (Profile Pro-5202)	Run-D.M.C.	35	11
67	*WHAT CHA GONNA DO* (RCA 8328)	Theresa	72	3
68	*KISS SERIOUS* (Motown 1935MF)	Chico DeBarge	83	2
69	*MONKEY* (Columbia 38-07941)	George Michael	DEBUT	
70	*MY LOVE* (Columbia 38-07781)	Julio Iglesias Featuring Stevie Wonder	73	4
71	*LOVE WILL SAVE THE DAY* (Arista AS1-9720)	Whitney Houston	74	2
72	*MARY, MARY* (Profile PRO 5211)	Run-D.M.C.	DEBUT	
73	*THAT'S THE TICKET* (Mercury/Polygram 888 917-7)	Cash Flow	79	2
74	*LOVE STRUCK* (A&M AM 3020)	Jesse Johnson	54	15
75	*WITH EVERY BEAT OF MY HEART* (Columbia 38-07786)	Leata Galloway	62	6
76	*VIBE ALIVE* (Columbia 38-07718)	Herbie Hancock	64	12
77	*SAY IT AGAIN* (Arista AS1-9636)	Jermaine Stewart	67	16
78	*1-2-3* (Epic 34-07921)	Gloria Estefan and the Miami Sound Machine	82	2
79	*MERCEDES BOY* (MCA MCA 53279)	Pebbles	68	17
80	*CRAZY* (Atlantic 7-89068)	Miki Howard	DEBUT	
81	*COLORS* (Sire/Warner Bros. 9 27902)	Ice-T	81	2
82	*WHEN I FALL IN LOVE* (EMI-Manhattan B-50138)	Natalie Cole	85	2
83	*MAKE IT LAST FOREVER* (Vintertainment/Elektra 7-69386)	Keith Sweat (Duet With Jacci Mcghee)	DEBUT	
84	*SHAKE YOUR THANG* (Next Plateau KF-319)	Salt-N-Pepa (Featuring E.U.)	DEBUT	
85	*SOMETHING JUST AINT RIGHT* (Vintertainment/Elektra 7-69411)	Keith Sweat	69	17
86	*COMPASSION* (Virgin 99351)	Gary Taylor	71	13
87	*AIN'T MY LOVE ENOUGH* (EMI-Manhattan 56090)	Pieces Of A Dream	DEBUT	
88	*KICK IT TO THE CURB* (A&M AM-3013)	The Brothers Johnson	70	10
89	*GET LUCKY* (Arista 1-9714)	Jermaine Stewart	DEBUT	
90	*MY GIRL* (Capitol B-44124)	Sauve	77	13
91	*AIN'T NO WAY* (Atlantic 7-89116)	Jean Carne	80	16
92	*DINNER FOR TWO* (Warner Bros. 7-27934)	Michael Cooper	75	12
93	*PIANO IN THE DARK* (A&M AM-3003)	Brenda Russell Featuring Joe Esposito	84	18
94	*ANTICIPATION* (RCA 7614-7-RAA)	The Dazz Band	86	14
95	*I SURRENDER TO YOUR LOVE* (Island 7-99351)	By All Means	88	8
96	*LOVE MAKES A WOMAN* (Fresh/Sleeping Bag LX 40134)	Joyce Sims	87	13
97	*WHERE DO BROKEN HEARTS GO* (Arista AS1-9674)	Whitney Houston	91	10
98	*STRANGE RELATIONSHIP* (Elektra 7-69415)	Howard Hewett	89	16
99	*NITE AND DAY* (Warner Bros. 7-28192)	Al B. Sure!	90	18
100	*ONE TIME LOVE* (CBS Assoc. ZS4-07733)	Chris Jasper	92	16

THE BEAT

PEBBLES ON BANDSTAND – MCA recording artist Pebbles poses with "American Bandstand" host Dick Clark, following a recent taping of the long-running TV program. The show featured Pebbles performing her two #1 hits "Girlfriend" and "Mercedes Boy." A third single "Take Your Time" was just released from her debut platinum LP entitled Pebbles.

AVATAR SIGNS REX – Writer-producer Rex Salas, who recently produced tracks for Vanessa Williams' debut album The Right Stuff, *signs an exclusive worldwide deal with Avatar Publishing Group. Pictured (l to r) are: Reginald Brown, Salas' attorney; Salas; Elaine Brewer, VP/GM Avatar; and Don Wilson, counsel for Avatar Publishing Group.*

1000 POUND TRIO – The Fat Boys are the first 1000 pound trio of motion picture, video and recording stars in entertainment history. Pictured (l to r) are: Damon "Kool Rock" Wimbley; Darren "Human Beat Box" Robinson; and Mark "Prince Markie Dee" Morales. In three years, The Fat Boys have made four chart-topping record albums, starred in eight videos and two motion pictures for Warner Bros. (1985's Krush Groove, *and 1987's* Disorderlies.*) Their new single is a remake of "The Twist," which features a special appearance by Chubby Checker. During the summer they will be hosting dance contests, called "Twist-Offs" in cities around the country.*

Bob Long

Commentary

Black Radio: Stand And Be Counted

By Bob Long

LOS ANGELES – The concerns are many regarding the state of black radio as we know it today. With the present format of most black stations around the country, it becomes increasingly more difficult to discern what station you are listening to, because it (radio) sounds the same.

Conversations with industry sources range from the black stations are quick to jump on black sounding product by white artist whereas many true black songs/artist are told their music is too black. Far too many urban stations have gotten caught up in the sound like the CHR syndrome, whereas CHR radio is continually looking to sound as different as possible and beat you at what is supposed to be your game.

At one time black radio was the real personality radio, but some consultant decided to cut the talk to a minimum (which has led to the plug an announcer-in and pull another out) thus eliminating the possibility of real personality radio the black community once enjoyed. Now that black radio is virtually void of personality the CHR stations are coming to the forefront with more personality and black music. Black radio is being beaten at its own game on its home field.

Where have the leaders in "real" black radio gone? Instead of being trendsetters, black radio is in the follow mode. There was a time when programmers were "really" in tune with their listeners, but this process has taken a complete reversal. Whereby many records are added based on national chart activity, which is merely a compilation of information gathered from stations who report what is being played on their respective stations. Stop letting the charts dictate what is played on your station and dictate what is listed on the charts.

There are hit records and there hit records, of course you will program many records that have garnered major national exposure and are considered hits. However a hit record on one coast does not make it a hit on every coast. In other words if you review, test and feel a certain record is right for your market, play it and stop waiting for chart activity.

There is a desperate need for programmers to dare to be different and become leaders, because most black stations are losing the rating game which translates into lost revenues. In most cases you are operating with inferior signals and marketing dollars, therefore you cannot compete effectively.

Of course we must say to the record companies, dare to be different! Commonplace in the industry are comments like we have our version of ...whatever artist is selling. Why not allow the artists the freedom to do "their" version of themselves. I have heard some top A&R people say they are going to canvas the country to find artists that are different from what we hear daily on radio. That's where it has to start and we thank you for seeing the need for a change in musical direction.

The consumer has clearly sent a strong message to the music industry, when you find top named artist receiving massive reports of heavy-hot and "no sales." On the other hand when you look at artists that are giving the consumer the funky sounds and are selling without the benefit of airplay, maybe these are the records you should play. Has the consumer gotten tired of hearing the same song or sound over and over, are they looking for something different, will some stations step forward with the patients, knowledge and understanding to really find out what listeners want to hear?

This may be the answer to black radios' survival! Since everybody is doing basically the same thing, playing the same music (10-15 in a row) without news and information, then find your niche in this entertainment "hungry" market. Instead of trying to be all things to all people, research your market and program to that segment who is craving for something different. Think about the fact, people are better educated, busier with their careers, thus you have to become their mobile information center.

What happened to those ingredients that set your station apart from others in the market? There is a market out there who wants to hear the blues, jazz as well as the current crop of hits. Since CHR radio is laying claim to having the black listeners, why not play some of the aforementioned music and capture the white listeners who are searching for their entertainment niche while maintaining your base of black listeners.

Capitol Signs M.C. Hammer And The Posse

LOS ANGELES – According to industry sources, Capitol Records has just inked a very lucrative deal with M.C. Hammer And The Posse, one of the most sought after young rap artist in the business. By signing Hammer, Capitol makes a bold statement with regards to their commitment to rap music.

He is considered by many of his peers to be one of the most creative showmen in rap music today. His stage presence and performances are second to none. During a recent appearance at the Paradise 24 Club, in celebration of The Lakers' victory with Magic Johnson present, the club declared his single "Let's Get It Started" as the Lakers' victory song.

M.C. HAMMER

Hammer is another in a long line of talented young artists from the bay area of California. Hammer (aka Kirk Burrell) is not only founder and leader of this soul-stirring group, he is president and founder of Bustin' Records.

As a student at McClymonds High School, he was drawn to rap music almost immediately when it first began to emerge from the inner city's of New York and spread nationwide. He began his musical career in the same manner as so many other prominent artists. He used to go around to local clubs such as Silks and either get the DJ's to play tapes of his music or let him perform live. It wasn't long before Hammer developed a reputation and a bit of a following among bay area club goers.

The song "Let's Get It Started" is a hybrid of "Another One Bits The Dust" by Queen and "Give It To Me Baby" by Rick James. These familiar riffs certainly have helped the song gain a tremendous amount of popularity with the 30+ crowd.

The LP, entitled *Feel My Power*, is a hip-hop compilation of music with something for everyone. He certainly had a variety of multi-talented individuals participating in this project - including Felton Pilate, formerly of the hit making group Con Funk Shun.

The rhythm tracks on this album are refreshing and will set the pace for rap groups. Probably the best aspect of this album are the positive lyrics that are in harmony and handsomely compliment each song along with Hammer's skillful use of background singers. M.C. Hammer And The Posse are one of the few rap groups that not only understand, but have mastered the concept of entertaining a crowd while in concert.

There you have some insight on a mega-talented young artist who is breaking new ground and raising the standards for good artists in the music industry.

A Winning Family Group

LOS ANGELES – The Waters are a family vocal group of brothers and sisters, who answer individually to the names of Julia, Luther, Maxine and Oren. Collectively and individually they are regarded and referred to as the most popular, professional and talented group of recording and performing artists to emerge from the west coast and recording industry to date.

THE WATERS

The group has also established an enviable record as well as a success story through their vocal artistry as background singers and performers on over 260 gold albums, and better than 100 platinum albums recorded by various well known artists.

Their popularity and performances as professionals in the recording and entertainment industries, is as far reaching as the results of the many hit records they've recorded and sang background on over the years. This talented family has recorded with such stars as Dolly Parton, Barbra Streisand, Lionel Richie, Stephanie Mills, Natalie Cole, Gladys Knight And The Pips, Rod Stewart, Kenny Loggins, Michael Jackson, David Lee Roth and many more.

Without realizing it you may have seen and heard The Waters singing on a number of silver screen cinematic hits, among them *Beverly Hills Cop I & II, Rocky I, II & IV, Stakeout, Dirty Dancing, Little Shop Of Horrors* and many more. They have also performed on numerous radio and television commercials for such companies as McDonald's, AT&T, Jack In The Box, Datsun, Seven-Up, The Gap, The L.A. Times and Hawaiian Punch.

In order to exercise more creative control over their individual and collective careers, they decided to form their own record label. The decision resulted in the formation of Waterwheel Records, and the release of their debut LP entitled *Welcome Home*.

By setting up their own independent record label and releasing an album that's generated positive response and impressive airplay, The Waters have served notice that they are serious about becoming a major force in the music business.

Future (Records) Is Growing

LOS ANGELES – Time brings about a change and circumstances excite experience and development, but the influence of artists make an indelible impression upon the history of mankind that lasts forever. Such is the musical contributions of vocalist Tyrone Davis, premiere artist on Future Records.

The full clarion voice of Tyrone Davis is currently on a brand new label, Chicago based Future Records. His voice, opulent with a majestic splendor, is heard with sizzling temperament; its poetry blazes with dynamism and there is a magnetism about the manner in which he communicates.

Davis' album, *Flashin' Back*, is currently enjoying chart success in all the major publications. The initial single, "Do You Feel It," scored major national airplay and sales activity. On your desk now is the second single, entitled "It's A Miracle." Davis made his recording debut 20 years ago with Dakar Records, an independent label, which led to a giant hit entitled "Can I Change My Mind." Forthcoming releases on Future Records include Loose Change and The Mighty Groove.

Future Records' President Percell Searcy is a very successful entrepreneur who operates several thriving businesses. VP Leo Graham, himself a singer, became a writer and producer who knows the music business from A to Z. VP Gus Redmond started out as a singer and moved into publicity, marketing and promotion of artists. Office Manager Gwendolyn Owens is the glue that keeps everything in tact.

LOOK TO THE FUTURE – Pictured above (l to r) are the corporate officers of Future Records: Gus Redmond, VP Marketing/Promotion; Leo Graham, VP Future Records; Gwendolyn Owens, Office Manager; Tyrone Davis, recording artist and stock holder; and Percell Searcy, President Future Records.

CASH BOX TOP BLACK CONTEMPORARY ALBUMS

All albums available on CD unless otherwise indicaded
(NCD) - No CD
(G) - Gold (RIAA Certified)
(P) - Platinum (RIAA Certified)

		LW	WOC
1	**IN EFFECT MODE** Al B. Sure (Warner Bros. 25662-1)	3	8
2	**TOUGHER THAN LEATHER** Run-D.M.C. (Profile 1265)	2	6
3	**FAITH** (P/4) George Michael (Columbia OC 40867)	1	30
4	**STRONGER THAN PRIDE** Sade (Epic OE 44210)	4	6
5	**JOY** Teddy Pendergrass (Elektra 60775)	6	8
6	**MAKE IT LAST** (P) Keith Sweat (Elektra 60763)	5	24
7	**LOVESEXY** Prince (Paisley Park/Warner Bros. 925720-1)	7	7
8	**THE WORLDS GREATIST ENTERTAINER** Doug E. Fresh (Danya/Reality XR 102)	11	6
9	**SECRETS OF FLYING** Jahny Kemp (Columbia BFC 40770)	10	7
10	**HE'S THE DJ, I'M THE RAPPER** (G) DJ JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1091-1-J)	8	11
11	**INTRODUCING THE HARDLINE ACCORDING TO TERENCE TRENT D'ARBY** (G) (Columbia BFC 40964)	9	35
12	**STRICKLY BUSINESS** E.P.M.D. (Fresh/Sleeping Bag LPRE 82006)	13	4
13	**PEBBLES** (G) Pebbles (MCA 42094)	12	25
14	**HOW YA LIKE ME NOW** (G) Kool Mae Dee (Jive 1079-1-J/RCA)	14	31
15	**WHO?** Tanyl Tanil Tane'l (Wing/PolyGram 422 835 549-1	16	9
16	**COLOURS** Soundtrack (Warner Bros. 1-25713)	15	9
17	**BAD** (P/6) Michael Jackson (Epic OE 40600)	19	42
18	**EYES OF A STRANGER** (G) The Deele (Solar/Capital ST72555)	20	44
19	**I'M REAL** James Brown (Scatti Bros/Epic FZ 44241)	24	3
20	**BY ALL MEANS NECESSARY** Baagle Down Productions (Jive/RCA 1097-1-J)	17	11
21	**FLIRT** Evelyn "Champagne" King (EMI-Manhattan 46968)	22	6
22	**ALL OUR LOVE** (G) Gladys Knight & The Pips (MCA 42004)	21	31
23	**NAKED TO THE WORLD** Teena Marie (Epic FE 40872)	18	13
24	**MOVE SOMETHIN'** 2 Live Crew (Luke Skywalker XR101)	31	8
25	**TEAR DOWN THESE WALLS** Billy Ocean (Jive JL 8495) (G)	23	16
26	**TURN OFF THE LIGHTS IN THE FAST LANE** Lanza & Warld Class Wrecking Kru Technacut/Macala TK 1001	27	7
27	**I'LL PROVE IT TO YOU** Gregory Abbat (Columbia FC 44087)	35	5
28	**DIANE REEVES** (Blue Nate BLT 46906)	30	21
29	**CHARACTERS** (P) Stevie Wander (Matawn 6248ML)	29	31
30	**MAGIC** (G) The Jets (MCA 42085)	26	34
31	**REFLECTIONS** George Haward (MCA 42145)	36	3
32	**OOH YEAH!** Daryl Hall & John Oates (Arista AL 8539)	25	6
33	**GET HERE** Brenda Russell (A&M SP5178)	28	15
34	**WHITNEY** (P) Whitney Haustan (Arista AL-8405)	32	56
35	**THE RIGHT STUFF** Vanessa Williams (Wing/PolyGram 835 694-1)	61	2
36	**I'M YOUR PLAYMATE** SUAVÉ (Capitol C1-48686)	37	11
37	**GOIN' OFF** Biz Markie (Cold Chillin'/Warner Bros. 25675	40	15
38	**PERSONAL ATTENTION** Stacey Lattisaw (Matawn 6241 ML)	44	21
39	**CONCIOUS PARTY** Ziggy Marley & The Melody Mokers (Virgin 90878)	39	4
40	**FOREVER AND EVER** HOWARD HEWETT (Elektra 60779-1)	38	11
41	**MOTHER WIT** BETTY WRIGHT (Vision/Ms. B. 3301)	33	11
42	**SIMPLE PLEASURES** Bobby McFerrin (EMI/Manhattan 48059)	41	10
43	**FLASHIN' BACK** Tyrone Davis (Future FR 1003)	47	6
44	**LISTEN TO THE MESSAGE** Club Nauveau (Warner Bros 1-25687)	48	4
45	**EVERY SHADE OF LOVE** Jessie Johnson (A&M SP 5188)	42	10
46	**MAC BAND** Featuring The McCambpbell Brothers (MCA 42090)	DEBUT	
47	**EVERLASTING** (G) Natalie Cale (Monhatton ST5309)	34	50
48	**LOVE CONFESSIONS** Miki Howard (Atlantic 81810-1)	43	32
49	**HEARSAY** Alexander O'Neal (Tabu/Epic 25602-1)	46	48
50	**JODY WATLEY** (MCA 5898)	49	69
51	**YOU'RE A PART OF ME** Jean Carne (Atlantic 81811-1)	54	13
52	**TOLD U SO** Nu Shooz (Atlantic 81804)	52	4
53	**LOVE IS SUCH A FUNNY GAME** Michael Cooper (Warner Bros. 1-25653)	53	25
54	**DAYDREAMING** Marris Day (Warner Bros. 25651)	45	17
55	**LYTE AS A ROCK** McLyte (First Priority/Atlantic 90905)	55	4
56	**LIVING LARGE** Heavy D. & The Bayz (MCA 5986)	50	36
57	**SCHOOL DAZE** Various Artists (EMI/Manhattan E1-48680)	56	15
58	**LET IT LOOSE** Gloria Estefan & Miami Saund Machine (Epic 40769)	58	3
59	**TRACY CHAPMAN** (Elektra 60774)	70	2
60	**PERFECT MACHINE** Herbie Hancock (Columbia FC 40025)	51	5
61	**SHARP** Angela Winbush (Mercury 832-733-1)	60	36
62	**WHAT MORE CAN I SAY** Audia Two (First Priority/Atlantic 90907)	57	6
63	**TRACY SPENCER** (Capital CI 4818)	DEBUT	
64	**TRANSFORMATION** Whistle (Select 21625)	66	2
65	**SOPHISTOCATED STREET** Junior (Landon/PolyGram 828 083-1)	59	7
66	**TRULY YOURS** RJ's Latest Arrival (EMI/Manhattan EI-48090)	DEBUT	
67	**FOREVER YOURS** Tony Terry (Epic BFE 40890)	71	29
68	**LOVE CHANGES** Kashif (Arista AL-8447)	63	31
69	**MUSICAL TESTAMENT** Marvin Gaye (Matawn 6255ML2)	67	5
70	**SAY IT AGAIN** Jermaine Stewart (Arista AL 8455)	68	10
71	**MILES** Miles Jaye (Island 90615)	65	36
72	**TOUCH THE WORLD** (G) Earth, Wind & Fire (Columbia FC 40596)	64	32
73	**COME INTO MY LIFE** Jayce Sims (Sleeping Bag TLX 10)	69	26
74	**IN FULL EFFECT** Mantranix (Capital C1-48336)	72	14
75	**PASSION** Narman Canners (Capital CL-48515)	62	13

CASH BOX TOP RAP SINGLES

1	**KEEP RISING TO THE TOP** (Reality/Danya 3101) . . . . Doug E. Fresh	2	7
2	**PARENTS JUST DON'T UNDERSTAND** (Jive/RCA 1099-7-J) . . . . . .DJ Jazzy Jeff & The Fresh Prince	1	12
3	**RUN'S HOUSE** (Profile PRO-5202) . . . . . Run-D.M.C.	3	8
4	**MARY, MARY** (Profile PRO 5211) . . . . . Run-D.M.C.	DEBUT	
5	**YOU GOTS TO CHILL** (Fresh/Sleeping Bag FRE 80118) . . . . . E.P.M.D.	4	8
6	**VAPORS** (Cold Chillin' PRO-S-3088) . . . . . .Biz Markie	6	8
7	**MOVE SOMETHING** (Luke Skywalker GR-112) . . . . . .2 Live Crew	7	8
8	**COLOURS** (Warner Bros. 0-20936) . . . . . .Ice T	5	9
9	**I LET 'EM KNOW** (Delicious Vinyl DV 004) . . . . . Young MC	10	4
10	**IT TAKES TWO** (Profile PRO 5186) . . . . . Rob Base & DJ E-Z Rock	8	8
11	**SALLY** (Tommy Boy TB 912) . . . . . Stetsasonic	11	9
12	**BOYS IN THE HOOD** (Ruthless 1004) . . . . . .Eazy-E	13	2
13	**DON'T TOU KNOW** (MCA-53255) . . . . . .Heavy D. & The Boyz	12	8
14	**WHY** (Geffen 20898) 7A3	9	9
15	**NO RESPECT** (Jive/RCA 1056-7) . . . . . Kool Moe Dee	DEBUT	

CASH BOX TOP RAP ALBUMS

1	**TOUGHER THAN LEATHER** (Profile 1265) . . . . . .RUN-D.M.C.	2	5
2	**HE'S THE DJ, I'M THE RAPPER** (Jive/RCA 1091-1-J) . . . . . .4 . . . . . .DJ Jazzy Jeff & The Fresh Prince	2	
3	**THE WORLDS GREATIST ENTERTAINER** (Danya/reality F 9658) . . . . . .Doug E. Fresh	3	6
4	**STRICTLY BUSINESS** (Fresh/Sleeping Bag LPRE 80062) . . . . . .E.P.M.D.	6	3
5	**COLOURS** (Warner Bros. 1-25713) . . . . . .Soundtrack	4	6
6	**BY ALL MEANS NECESSARY** (Jive/RCA 1097-1-J) . . . . .Boogie Down Productions	5	9
7	**HOW YA LIKE ME KNOW** (Jive/RCA 1079-1-J) . . . . Kool Moe Dee	7	8
8	**GOIN' OFF** (Cold Chillin'/Warner Bros. 25675) . . . . . .Biz Markie	8	10
9	**LIVING LARGE** (MCA MCA-5986) . . . . . .Heavy D. & The Boyz	9	4
10	**MOVE SOMETHIN'** (Luke Skywalker XR 102) . . . . . .2 LIVE CRU	10	6

CASH BOX TOP 12" DANCE SINGLES

		LW	WOC
1	**SUPERSONIC** J.J. FAD (Dream Team DTR 532)	2	7
2	**SAYIN' SORRY DON'T MAKE IT RIGHT** DENISE LOPEZ (Vendetta VE 7000)	3	6
3	**MERCEDES BOY** PEBBLES (MCA 23838)	1	11
4	**PARENTS JUST DON'T UNDERSTAND** D.J. JAZZY JEFF & THE FRESH PRINCE (Jive/RCA 1092-1-JD)	8	8
5	**JUST GOT PAID** JOHNY KEMP (Columbia 44 07588)	5	12
6	**THE RIGHT STUFF** Vanessa Williams (Wing/PolyGram 887 386-1)	9	4
7	**TROUBLE** NIA PEEPLES (Mercury/PolyGram 870 154-1)	7	10
8	**LITTLE WALTER** TONY!, TONI!, TONÉ! (Wing/PolyGram 887 385-1)	10	6
9	**WHEN WE KISS** BARDEUX (Synthicide/Restless 71306-0)	15	7
10	**THEME FROM S-EXPRESS** S-EXPRESS(Capital V-15377)	12	3
11	**RIGHT BACK TO YOU** Ten City (Atlantic 0-86574)	17	4
12	**ALPHABET ST.** PRINCE (Paisley Park/Warner Bros.0-20990)	6	8
13	**TOGETHER FOREVER** RICK ASTLEY (RCA 8320-1-RD)	4	11
14	**WHATS ON YOUR MIND** INFORMATION SOCIETY (Tammy Boy TB-911)	19	3
15	**YOU GOTS' TO CHILL** E.P.M.D. (Fresh/Sleeping Bag FRE 8018)	16	7
16	**I'M REAL** JAMES BROWN (Scatti Bros/E.P.A. 429 07805)	20	5
17	**ROSES ARE RED** The Mac Band Featuring The McCampbie Brothers (MCA 53177)	DEBUT	
18	**COLOURS** Ice-T (Warner Bros. 0-20936)	18	4
19	**KNOCKED OUT** PAULA ABDUL (Virgin 0-96661)	DEBUT	
20	**SAY IT'S GONNA RAIN** WILL TO POWER (Epic 49 07589)	DEBUT	
21	**SHOULD I SAY YES ?** NU SHOOZ (Atlantic 0-86599)	11	10
22	**IT TAKE TWO** ROB BASE & D.J. E-Z-ROCK (Profile PRO-7186)	24	4
23	**A LITTLE LOVE** CEEJAY (Next Plateou NP 50074)	13	6
24	**NITE AND DAY** AL B. SURE (Warner Bros. 0-20782)	21	15
25	**DEVINE EMOTIONS** NARADA (Reprise/Worner Bros 0-20874)	14	10
26	**JOY** TEDDY PENDERGRASS (Asylum/Elektra 0-66766)	22	5
27	**EXTRAORDINARY LOVE** REGINA (Atlantic 0-86583)	DEBUT	
28	**DA' BUTT** E.U. (EMI Manhattan V-56083)	23	16
29	**RUN'S HOUSE** RUN-DMC (Profile PRO 7202)	26	8
30	**WILD, WILD WEST** KOOL MOE DEE (Jive/RCA 1086-1)	25	13

CASH BOX COUNTRY SINGLES

JULY 9, 1988

			Last Week	Total Weeks
1	*FALLIN' AGAIN* (RCA 6902-7)	Alabama	1	12
2	*IF YOU CHANGE YOUR MIND* (Columbia 38-07746)	Rosanne Cash	2	15
3	*SET'EM UP JOE* (Columbia 33-07762	Vern Gosdin	6	14
4	*TALKIN' TO THE WRONG MAN* (Warner Bros. 7-27947)	Michael Martin Murphey (with Ryan Murphey)	7	17
5	*LOVE OF A LIFETIME* (Columbia 38-07747)	Larry, Steve, Rudy: The Gatlin Brothers	3	17
6	*WORKIN' MAN (NOWHERE TO GO)* (Warner Bros. 7-27940)	Nitty Gritty Dirt Band	9	12
7	*SATISFY YOU* (Columbia 38-07757)	Sweethearts of the Rodeo	4	16
8	*GOODBYE TIME* (MCA 53276)	Conway Twitty	10	13
9	*DON'T WE ALL HAVE THE RIGHT* (Columbia 38-07798)	Ricky Van Shelton	12	9
10	*BABY BLUE* (MCA, MCA-53340)	George Strait	17	8
11	*I WILL WHISPER YOUR NAME* (RCA 6833-7)	Michael Johnson	13	14
12	*SUNDAY KIND OF LOVE* (MCA, MCA-53315)	Reba McEntire	14	8
13	*IF IT DON'T COME EASY* (Capitol B-44142)	Tanya Tucker	5	14
14	*DON'T CLOSE YOUR EYES* (RCA 6901-7)	Keith Whitley	18	11
15	*GIVERS AND TAKERS* (MTM B-72099)	Schuyler, Knobloch and Bickhardt	16	11
16	*I'M GONNA LOVE HER ON THE RADIO* (16th Avenue B-70414)	Charley Pride	19	10
17	*BLUEST EYES IN TEXAS* (RCA 8386-7)	Restless Heart	23	7
18	*JUST ONE KISS* (Epic 34-07775)	Exile	20	11
19	*I'LL GIVE YOU ALL MY LOVE TONIGHT* (MCA/Curb 53310)	Bellamy Brothers	22	9
20	*MIDNIGHT HIGHWAY* (Warner Bros. 7-29952)	Southern Pacific	15	13
21	*I TOLD YOU SO* (Warner Bros. 7-27969)	Randy Travis	8	14
22	*THE WANDERER* (RCA 8306-7)	Eddie Rabbitt	26	6
23	*I STILL BELIEVE* (MCA 53312)	Lee Greenwood	24	10
24	*GIVE A LITTLE LOVE* (RCA/Curb 8300-7)	The Judds	30	5
25	*TEXAS IN 1880* (RCA 6900-7)	Foster and Lloyd	11	13
26	*I LOVED YOU YESTERDAY* (MCA/Curb 53316)	Lyle Lovett	31	7
27	*GOIN' TO WORK* (MTM B-72105)	Judy Rodman	28	8
28	*BENEATH A PAINTED SKY* (Epic 34-07788)	Tammy Wynette	29	10
29	*REAL GOOD FEEL GOOD SONG* (Capitol B-44158)	Mel McDaniel	32	9
30	*I HAVE YOU* (MCA, MCA-53218)	Glen Campbell	33	6
31	*A LITTLE BIT IN LOVE* (MCA, MCA-53333)	Patty Loveless	37	6
32	*I'M DOWN TO MY LAST CIGARETTE* (Sire 7-27919)	k. d. lang	34	7
33	*I COULDN'T LEAVE YOU IF I TRIED* (Columbia 38-07918)	Rodney Crowell	39	5
34	*(DO YOU LOVE ME) JUST SAY YES* (Warner Bros.. 7-27867)	Highway 101	42	4
35	*SHE DOESN'T CRY ANYMORE* (Columbia 38-07779)	Shenandoah	35	11
36	*THE RADIO* (RCA 8301-7)	Vince Gill	40	4
37	*IN THE MIDDLE OF THE NIGHT* (16th Avenue B-70415)	Canyon	38	7
38	*JOE KNOWS HOW TO LIVE* (RCA 8303-7)	Eddy Raven	41	3
39	*THE GIFT* (Warner Bros. 7-27868)	The McCarters	46	4
40	*I'M STILL MISSING YOU* (Curb CRB 10508)	Ronnie McDowell	43	6
41	*THAT'S WHAT YOUR LOVE DOES TO ME* (MTM B-72108)	Holly Dunn	50	3
42	*WITHOUT A TRACE* (Capitol/Curb B-44176)	Marie Osmond	44	6
43	*NOBODY KNOWS* (Warner Bros. 7-27869)	John Wesley Ryles	49	4
44	*I SHOULD BE WITH YOU* (MCA 53347)	Steve Wariner	52	3
45	*DON'T GIVE CANDY TO A STRANGER* (Mercury/Polygram 870 454-7)	Larry Boone	53	3
46	*IF THE SOUTH WOULDA WON* (Warner Bros./Curb 7-27862)	Hank Williams, Jr.	55	2
47	*EVERY TIME YOU GO OUTSIDE I HOPE IT RAINS* (Mercury/Polygram 870 362-7)	The Burch Sisters	48	6
48	*THANKS AGAIN* (Epic 34-07724)	Ricky Skaggs	51	4
49	*THE OLD MAN NO ONE LOVES* (Epic 34-07913)	George Jones	47	6
50	*OLD PHOTOGRAPHS* (Capitol/Curb B 44143)	Sawyer Brown	21	12
51	*ADDICTED* (Capitol B-44130)	Dan Seals	56	3
52	*TOOK IT LIKE A MAN, CRIED LIKE A BABY* (Evergreen EV1074)	Kevin Pearce	54	8
53	*AM I CRAZY?* (Mercury/Polygram 870 442-7)	The Statler Brothers	58	3
54	*LETTER HOME* (Warner Bros. 7-27839)	The Forester Sisters	62	2
55	*HEY LITTLE SISTER* (Capitol B-44144)	Tom Wopat	59	4
56	*OUT OF SIGHT AND ON MY MIND* (Atlantic America 7-99364)	Billy Joe Royal	25	17
57	*WITHOUT LOVE (THERE IS NOTHING)* (Killer K110)	Tony McGill	61	6
58	*HE'S BACK AND I'M BLUE* (MCA/Curb 53274)	The Desert Rose Band	27	16
59	*WE BELIEVE IN HAPPY ENDINGS*	Earl Thomas Conley (Duet with Emmylou Harris)	65	2
60	*NOW YOU SEE'EM, NOW YOU DON'T* (MTM B-72107)	Marty Haggard	66	3
61	*DON'T THE MORNING ALWAYS COME TOO SOON* (Step One SOR 388)	Ray Price	67	2
62	*YONDER COMES A FREIGHT TRAIN* (Step One SOR-387)	Reno Brothers	64	4
63	*I DON'T HAVE FAR TO FALL* (MCA 53353)	Skip Ewing	69	2
64	*MONEY* (RCA 8388-7)	K.T. Oslin	DEBUT	
65	*UNTOLD STORIES* (Mercury/PolyGram 870 476-7)	Kathy Mattea	DEBUT	
66	*WILDFLOWERS* (Warner Bros. 7-27970)	Dolly Parton, Linda Ronstadt, Emmylou Harris	36	17
67	*ASHES IN THE WIND* (Curb CRB 10510	Moe Bandy	74	2
68	*BLUE LOVE* (Columbia 38-07943)	The O'Kanes	DEBUT	
69	*HOLLYWOOD HEROES* (Discovery Audio Discs dad 4587)	Hunter Cain	72	3
70	*I'LL WALK BEFORE I CRAWL* (Columbia 38-07927)	Janie Frickie	77	2
71	*IF I WERE LOOKING* (TIP TRSS54288)	Johnny Travis	76	3
72	*TIE ME UP (HOLD ME DOWN)* (Country Pride CP00011)	Becky Williams	73	4
73	*WHOSE BABY ARE YOU* (Panache P-1002)	Ric Steel	75	4
74	*THEY ALWAYS LOOK BETTER WHEN THEY'RE LEAVING* (MTM B-72109)	Becky Hobbs	DEBUT	
75	*A BOTTLE OF WINE AND PATSY CLINE* (Evergreen EV 1070)	Marcia Lynn	81	2
76	*THE OTHER GUY* (Capitol B-44184)	David Slater	DEBUT	
77	*CALIFORNIA SUNNY BEACH* (True TU 90)	Dennis Payne	82	2
78	*I WISH IT WAS THAT EASY GOING HOME* (Warner Bros. 7-27995)	Jeff Dugan	79	2
79	*TROUBLE* (Playback P1323)	Maura Sullivan	80	3
80	*I WANNA KNOW HER AGAIN* (A & M1215)	Wagoneers	DEBUT	
81	*LOST IN AUSTIN* (Awesome ASM 119)	Kenny Blair	86	2
82	*DIVIDED* (Prairie Dust PD8841)	Burbank Station	85	3
83	*WISHFUL THINKING* (Fresh Squeezed 4504)	Grizz Sawbuck	88	2
84	*CHISELED IN STONE* (Soundwaves SW 4806)	Larry Rollins	84	3
85	*HOCUS POCUS* (AVM 5-17)	Roger Marshall	DEBUT	
86	*WILD TEXAS ROSE* (Tall Texan TTR-60)	Billy Walker	DEBUT	
87	*SHE DOESN'T LIKE THE RAIN* (Cypress CYP 8521)	Wynd	DEBUT	
88	*MAKE IT ON YOUR OWN* (Nashville Cats NCP 2001)	Denny Dean	DEBUT	
89	*WHAT SHE IS* (IS A WOMAN IN LOVE) (RCA 6894-7)	Earl Thomas Conley	45	16
90	*OLD FOLKS* (RCA 6896-7-R)	Ronnie Milsap and Mike Reid	57	18
91	*ONE TRUE LOVE* (Columbia 38-07736)	The O'Kanes	60	19
92	*IT'S A HEARTACHE* (16th Avenue B-70416)	Randy VanWarmer	63	4
93	*CHILL FACTOR* (Epic 34-07754)	Merle Haggard	68	17
94	*TRUE HEART* (MCA 53272)	Oak Ridge Boys	70	20
95	*EIGHTEEN WHEELS AND A DOZEN ROSES* (Mercury/Polygram 870 148-7)	Kathy Mattea	7	8
96	*THE FACTORY* (RCA 6832-7)	Kenny Rogers	78	8
97	*DREAMIN' IS THE BEST I CAN DO* (Gallery II G 015)	Bill And Roy	DEBUT	
98	*A TRIBUTE TO MARTY ROBBINS* (Glover 1401)	Willy and the Cowboy	DEBUT	
99	*I OVERLOOKED AN ORCHID* (L'il Bill LB107)	Charley Hager	83	4
100	*NOW I LAY ME DOWN TO LOVE* (GBS 759)	Tracy Wilson	91	2

Larry Boone To Be Starring Soon!

When you speak of Larry Boone, you're talking about one of the most polite, talented, and dedicated young artists in the Country Music business. His personality is magnetic. Hollywood movie producer, Victor Kingery III, picked up on that when he first saw Larry on television during an interview with Crook and Chase's "This Week In Country Music." Attracted to Boone's relaxed manner and personality (not to mention the singer's handsome appearance), Kingery followed up by watching Boone's performance on the nationally televised Academy of Country Music Awards Show, where Larry was nominated for the Top New Male Vocalist award. Apparently, Kingery was convinced that Larry Boone just might be the man he was looking for to play the lead in his upcoming movie "Music City Blues."

From this point, let's let Larry tell about what happened..."Victor Kingery contacted Bill Boyd, of ACM, a couple of days after the TV show and expressed an interest in talking with me about the part. Bill, in turn, contacted my manager, Gene Ferguson, and about three weeks later, Vic Kingery and director Tom Keith flew in from Hollywood to meet with us. I understand that another actor was under consideration for the role, but he would have to 'lip-sinc' the singing scenes. Vic Kingery said they were looking for **authenticity** in the product.

"They flew Gene and me out to Hollywood for my screen test. I got to screen test with Catherine Bach, and she is very professional. Her timing and ability made my test go much easier than I had feared. I was thrilled a few days later when they notified us that they were pleased with what they saw. They contracted me for this picture and **two others!** It's a three picture deal!

"We go into the studio on July 5th. Billy Strange is doing the musical scoring for the movie. However, my record producer, Ray Baker, will work with Billy in handling the production of the songs I record. We should be in production until August or September. They will be filming at more than 80 locations. Most of my role will be shot here in Nashville.

"Naturally, I'm excited about my first film. I'm going into this thing with cautious confidence. It's something I've never done, and I'll admit that I'm a little scared. But, I'll have good people and excellent actors around me. They will be able to teach me a lot. I can only be myself, take directions, and do my best. I feel that being prepared and **knowing** my character are most important...and, I can relate to the character (Joe Buck Taylor) because I've been there!"

The movie will be very authentic in looking at Nashville's music scene from 1946 to 1959, as seen through the eyes of Boone's character. It's fiction, but it contains a lot of historical information. Written by James Whitaker, of "Brubaker" fame, the script features outstanding strength and subtelty in masterful sequence. Larry Boone says, "The country music fans should **love** it!" I'm certainly no movie critic, but I believe in Larry Boone. I can't wait to see his first movie!

Joe Henderson

CASH BOX COUNTRY ALBUMS

Title, Artist, Label, Number, Distributor — *JULY 9, 1988*

		LW	WOC
1	***REBA*** REBA McENTIRE (MCA 42134)	1	8
2	***ALWAYS AND FOREVER*** • RANDY TRAVIS (Warner Bros. 25568-1)	2	59
3	***WILD EYED DREAM*** RICKY VAN SHELTON (Columbia FC 40602)	3	67
4	***IF YOU AIN'T LOVIN' (YOU AIN'T LIVIN')*** GEORGE STRAIT (MCA 42114)	4	17
5	***UNTASTED HONEY*** KATHY MATTEA (Mercury/Polygram 832 793-1)	8	35
6	***THE ROYAL TREATMENT*** BILLY JOE ROYAL (Atlantic America 90658-1)	7	32
7	***ONE TIME, ONE NIGHT*** SWEETHEARTS OF THE RODEO (Columbia FC 40614)	12	7
8	***KING'S RECORD SHOP*** ROSANNE CASH (Columbia FC 40777)	5	50
9	***CHISELED IN STONE*** VERN GOSDIN (Columbia FC 40982)	9	22
10	***80'S LADIES*** • K.T. OSLIN (RCA 5924-1)	6	51
11	***SHADOWLAND*** K.D. LANG (Sire 1-25724)	17	7
12	***ALABAMA LIVE*** ALABAMA (RCA 6825-1)	23	3
13	***BORN TO BOOGIE***• HANK WILLIAMS, JR. (Warner Bros./Curb 1-25593)	10	50
14	***RIVER OF TIME*** MICHAEL MARTIN MURPHEY (Warner Bros. 25644-1)	15	14
15	***I SHOULD BE WITH YOU*** STEVE WARINER (MCA 42130)	16	13
16	***COMIN' HOME TO STAY*** RICKY SKAGGS (Epic FE 40623)	13	14
17	***HIGHWAY 101*** HIGHWAY 101 (Warner Bros. 1-25608)	18	51
18	***LOVE ME LIKE YOU USED TO*** TANYA TUCKER (Capitol CLT 46870)	11	47
19	***DIAMONDS AND DIRT*** RODNEY CROWELL (Columbia FC 44076)	20	10
20	***TIRED OF THE RUNNIN'*** THE O'KANES (Columbia FC 44066)	21	12
21	***PONTIAC*** LYLE LOVETT (MCA/Curb 42028)	19	23
22	***CHILL FACTOR*** MERLE HAGGARD (Epic FE 40986)	14	29
23	***HILLBILLY DELUXE***¤ DWIGHT YOAKAM (Reprise/Warner Bros. 25567-1)	22	61
24	***TRIO*** • D.PARTON, L.RONSTADT, E.HARRIS (Warner Bros. 25491-1)	25	68
25	***COME ON JOE*** JO-EL SONNIER (RCA 6374-1)	26	15
26	***ALL KEYED UP*** BECKY HOBBS (MTM D1-71067)	30	3
27	***STORMS OF LIFE*** RANDY TRAVIS (Warner Bros. 25436-1)	27	108
28	***GREATEST HITS, VOL. 2***¤ GEORGE STRAIT (MCA 42035)	24	41
29	***HEARTLAND***¤• THE JUDDS (RCA/Curb 5916-1)	28	73
30	***I'M GONNA LOVE HER ON THE RADIO*** CHARLEY PRIDE (16th Avenue D11G 70661)	33	15
31	***THIS IS MY COUNTRY*** LEE GREENWOOD (MCA 42167)	39	4
32	***NO REGRETS*** MOE BANDY (Curb CRB 10600)	32	16
33	***THE BEST OF EDDY RAVEN*** EDDY RAVEN (RCA 6885-1)	29	15
34	***STILL IN YOUR DREAMS*** CONWAY TWITTY (MCA 42115)	34	13
35	***DON'T CLOSE YOUR EYES*** Keith Whitley (RCA 6494-1)	40	2
36	***IF MY HEART HAD WINDOWS*** PATTY LOVELESS(MCA 42092)	35	21
37	***THE DESERT ROSE BAND*** THE DESERT ROSE BAND (MCA/Curb 5991)	38	44
38	***MAPLE STREET MEMORIES*** THE STATLER BROTHERS (Mercury/Polygrom 832-404-1)	37	47
39	***ALIVE AND WELL...LIVIN' IN THE LAND OF DREAMS...*** LARRY GATLIN AND THE GATLIN BROS. (Columbia C 40905)	48	9
40	***GREATEST HITS***¤ REBA McENTIRE (MCA 5979)	42	60
41	***JUST US*** ALABAMA (RCA 6495-1)	36	38
42	***CORNERSTONE*** HOLLY DUNN (MTM ST-71063)	31	56
43	***THE HEART OF IT ALL*** EARL THOMAS CONLEY (RCA 6824-1)	46	5
44	***I WANNA DANCE WITH YOU*** EDDIE RABBITT (RCA 6373-1)	44	11
45	***LITTLE LOVE AFFAIRS*** NANCI GRIFFITH (MCA 42102)	45	16
46	***EXCHANGE OF HEARTS*** DAVID SLATER (Capitol CL-48307)	49	10
47	***HARD TIMES ON EASY STREET*** DAVID LYNN JONES (Mercury/PolyGram 832518-1)	47	37
48	***WHO WAS THAT STRANGER*** LORETTA LYNN (MCA 42174)	DEBUT	
49	***TOO WILD TOO LONG*** GEORGE JONES (Epic FE 40781)	41	22
50	***THE LAST ONE TO KNOW*** REBA McENTIRE (MCA 42030)	43	41

ALBUM REVIEW

HANK WILLIAMS, JR.-Wild Streak- Warner Bros. 1-25725

Bocephus has delivered the goods again. The rousing anthem "If The South Woulda Won" is shaping up to be one of the most requested records of the year. Hank rocks out on side one, most notably on the raucous "Wild Streak" and "What You Don't Know (Won't Hurt You)". "I'm Just A Man" and "You Brought Me Down To Earth" are touching ballads that show us Hank's sensitive side. Also worth checking out are the blues gem "Love M.D." and the Skynyrd classic "Tuesday's Gone". A real treasure for the legions of Hank Jr.'s fans.

ALBUM REVIEW

SOUTHERN PACIFIC - Zuma - Warner Brothers, 1-25609

"Zuma" is easily Southern Pacific's best effort yet. Newest member David Jenkins (former lead vocalist of Pablo Cruise) shines on "Honey I Dare You" and the top 15 hit "Midnight Highway". Kurt Howell gracefully handles vocals on the irresistable ballads "All Is Lost" and "New Shade Of Blue". John McFee takes the reigns on "Dream On" and "Wheels On The Line," a country rocker in the tradition of "Road Song". Southern Pacific is one of the most talented and exciting bands in country music and this album should break them in a big way.

OUT OF THE BOX

KATHY MATTEA (Mercury/PolyGram, 870 476-7) **Untold Stories** (3:00) (White Sheep; Colgems-EMI-ASCAP) (T. O'Brien) (Producer: A. Reynolds)

Kathy Mattea is on a hot streak after her #1 hit "Eighteen Wheels..." which topped the charts for two consecutive weeks. Her next release from the LP "Untasted Honey" should undoubtedly do as well. Wailing harmonies punctuate a tune that will appeal to guitar pickers everywhere. It's s fast-moving song with even-tempered advice: an honest relationship is a lasting relationship. When it comes to

Mattea's career however, it seems as though the 'untold story' will be one of success!

FEATURE PICKS

NANCI GRIFFITH (MCA, MCA-53374) **Anyone Can Be Somebody's Fool** (2:39) (Wing And Wheel-BMI) (N. Griffith) (Producers: T. Brown, N. Griffith)

The soft-spoken singer cuts a biting ballad with her latest release for MCA Records. The sharp-edged lyrics are tempered by an easy-going melody and serve each other well. Having tremendous success with her material overseas, the tiny Texan songwriter is breaking into charts stateside as well.

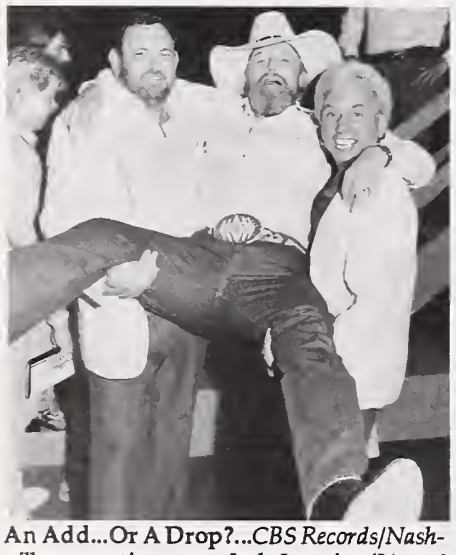
MICKEY GILLEY (Airborne, ABS 10002) **I'm Your Puppet** (3:32) (Fame-BMI) (D. Penn, L. Oldham) (Producer: L. Butler)

Just out on the recently formed Airborne Records, recording star Mickey Gilley has chosen a well-known song to debut his vocal abilities. Gilley's career should be prepared for take-off with his new backing and this product is the ticket to further success. It's a light piece, and one that will enhance audience familiarity.

DWIGHT YOAKAM & BUCK OWENS (Warner Bros./Reprise, 7-27964) **Streets Of Bakersfield** (2:46) (Tree-BMI) (H. Joy) (Producer: P. Anderson)

Two proven talents have combined here to produce a whopper of a song about the town famous for country talent. It's a western swing ditty mixed with Mexican accordian for flavor. A welcome change from the norm.

Warner Bros. Records sensational million-seller, Dwight Yoakam, was inducted into the Country Music Hall of Fame and Museum's Walkway of Stars during Fan Fair '88. Pictured during the induction ceremonies are (left to right): Warner Bros./Nashville Vice President and General Manager Eddie Reeves, the legendary Buck Owens, Country Music Foundation Director Bill Ivey and Yoakam. Photo by Tim Campbell.



An Add...Or A Drop?...*CBS Records/Nashville promotion men, Jack Lameier (L) and Rich Schwan (R) gave CBS/Epic aritst Charlie Daniels a lift backstage at the CBS Records show during Fan Fair '88. Daniels hosted the label show, which ended in a jam session lead by the singer/songwriter. Photo by Beth Gwinn.*

Warner Bros. sensational newcomers, Highway 101, reached yet another career pinnacle during Fan Fair '88 when they wre inducted into the Country Music Hall of Fame and Museum's Walkway of Stars. Shown admiring their star are group members (left to right) Paulette Carlson, Cactus Moser, Curtis Stone and Jack Daniels. Photo by Tim Campbell.

NASHVILLE NOTE-ABLES

New Female Artists Gaining Recognition

Jordan

Sledd

McCord

Childress

A new crop of independent female artists has established solid coast-to-coast followings in recent months on the strength of recurring national chart success and extensive radio exposure.

Though independent artists traditionally face an uphill battle in getting their releases before the public, due chiefly to the lack of vast promotion and distribution afforded their major label counterparts, this new group of female vocalists nonetheless continues to make their presence felt among country music fans in all regions of the nation and - in some cases - in foreign markets as well.

In recent months such artists as **Jill Jordan, Patsy Sledd, Lisa Childress and Cali McCord** have all made a significant impact on record charts and radio playlists alike, relying in part on personal appearances and self-promotion to publicize their records.

One of the biggest independent success stories of recent months has been singer **Jill Jordan**, whose first two releases for **Maxx Records** have not only resulted in solid chart and radio figures, but have also earned her considerable publicity as she works tirelessly to promote her records and career.

"I think Jill's willingness to work at promoting her career has made a lot of the difference in her case," said Maxx Records President Fred Morris. "At times she's worked literally around the clock promoting her singles, which is something a lot of artists don't realize they need to do, even after they've been in the business several years."

The singer's ceaseless promotional efforts recently paid off when Jill was voted "Most Promising Female Vocalist" at the Independent Record Industry Awards Show, less than six months after the release of her debut single, "Calendar Blues."

One of the other top newcomers really isn't a newcomer to the music industry at all. Recording artist **Patsy Sledd** began her career entertaining locally in and around the Ozark Mountain region where she was born. After a few years of regional popularity she started touring with Roy Acuff, which in turn led to a permanent slot as the opening act for George Jones and Tammy Wynette during their heyday as country music's most popular duo.

Now recording for **Showtime Records** of Nashville, Patsy has enjoyed enormous success with her two singles for the label thusfar, "The Darker The Night" and "Don't Stay If You Don't Love Me," both of which topped practically every independent country chart in the nation.

Patsy has attributed much of her recent success to almost non-stop touring. In the past few months she has performed at venues from Georgia to Oregon, with particular emphasis on her loyal Midwest following and also in the Northwest, where she has appeared several times in recent months.

Patsy's career received a recent boost with a highly successful week of participation in Nashville's Fan Fair festivities, which concluded with her being named "Best Female Vocalist" at the Independent Record Industry Awards Show.

One of the biggest surprises among independent performers recently has been **Cali McCord's** rise to prominence. With very little fanfare her debut **Gazelle Records** single, "Bad Day For A Break-Up," remained in the national top 50 for several weeks, an almost unheard-of feat for an independent release.

Despite limited advertising and only a small amount of advance publicity, the excitement created by Cali's vocal talent has even stretched across the Atlantic Ocean into England. Gazelle Records President Fred Kelly, who produced both singles, said he believes her popularity is a direct result of Cali's distinctive vocal style.

Like fellow Missourian Patsy Sledd, singer **Lisa Childress** brought a national following with her when she signed her current recording contract, thanks to her status as a past finalist for the Academy of Country Music's "Top New Female Vocalist" award. Now signed to **True Records**, her first release for the label, "Say You Love Me Again," made an exceptional national chart showing and won impressive nationwide radio exposure.

True Records President Bobby Reed said the label has several plans in the works which are expectecd to bring a new burst of career activity to the attracitve, dark-haired entertainer. Reed said he thinks much of the success of "Say You Love Me Again" can be directly traced to the fact that "Lisa is a very, very believable singer."

Though their singing styles vary from traditional country to rhythm and blues-influenced country/rock, and their label's approaches to promoting their records are equally diverse, from all indications these four artists - along with many other independent acts - will continue to make regular appearances on the national charts despite overwhelming odds and increasing major label competition.

INDIE SPOTLIGHT

JIM COLLINS (Texas, L 30049) **Heartache Goin' Downtown Tonight** (3:15) (Screen Gems-EMI; Scarlet Moon; Web IV; Jerry Puckett) (P. Overstreet, P. Davis, J. Puckett) (Producer: R. Baker)

With a fine song under his belt, Jim Collins lets loose on this uptempo ditty that will find a home on many playlists nationwide. The Texas-based singer definitely has the goods to deliver. He is a candidate for membership in the new breed of country singers migrating from the West and has already made several appearances on Nashville-based shows such as "Hee Haw" and "Nashville Now". Look for more outstanding material from this talented young man.

INDIE FEATURE PICKS

RANDY VANWARMER (16th Avenue, B-70418) **Where The Rocky Mountains Touch The Morning Sun** (3:44) (Song Pantry; VanWarmer; Tom Collins-ASCAP-BMI) (R. VanWarmer, R. Murrah) (Producer: T. Collins)

Since the unfortunate mishap in the mailout of VanWarmer's last single occured, 16th Avenue has released a new single from VanWarmer. It's a more upbeat song than usual for the young singer and should score well on more contemporary formats.

JOE STAMPLEY (Evergreen EV 1075) **Cry Baby** (2:30) (Jerry And Bill-BMI) (J. Foster, J. Morris, R. Lavoie) (Producer: J. Morris)

This is a 50's inspired ballad but it's not about female whiners as the title implies. Stampley lets his lover cry her heart out after a broken former romance and the result is a tightly crafted song with high quality production.

MELISSA KAY (Reed R-1119) **After Lovin' You** (2:17) (Kristen Marie-ASCAP; Princess Muws-BMI) (D. Gillon) (Producer: D. Mitchell)

Melissa Kay's rollicking voice connects with some quick guitar pickin' and even-tempered production by Dan Mitchell and the result is quite pleasing. Ms. Kay avows that there can be no other after she meets this lover and radio will find no other substitute for Melissa Kay's talent!

DARK HORSE CONSENSUS

ATLANTA-Look At Us Now-Southern Tracks, ST-1097

The Dark Horse Consensus among our radio reporters this week is Atlanta. The eight-member band captured the Indie Spotlight four weeks ago and has received an overwhelmingly warm response from our radio reporters since then. Stations giving the green light to Atlanta included: KINO, KSGM, KWDJ, WPNC, KZOC, WJBS, and KWRE.

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CASH BOX INDIES CHART

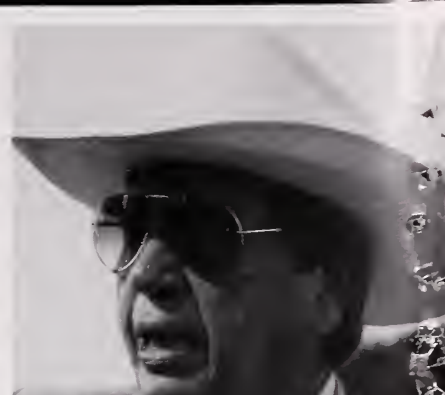
		Last Week	Total Weeks
1	*I'm Gonna Love Her On The Radio* Charley Pride (16th Avenue)	1	10
2	*In The Middle Of The Night* Canyon (16th Avenue)	2	7
3	*Took It Like A Man, Cried Like A Baby* Kevin Pearce (Evergreen)	3	8
4	*Without Love (There Is Nothing)* Tony McGill (Killer)	4	6
5	*Don't The Morning Always Come To Soon* Ray Price (Step One)	7	3
6	*Yonder Comes A Freight Train* Reno Brothers (Step One)	6	5
7	*Hollywood Heroes* Hunter Cain (Discovery Audio Discs)	8	4
8	*If I Were Looking* Johnny Travis (TIP)	11	4
9	*Tie Me Up (Hold Me Down)* Becky Williams (Country Pride)	9	5
10	*Whose Baby Are You* Ric Steele (Panache)	10	6
11	*A Bottle Of Wine And Patsy Cline* Marcia Lynn (Evergreen)	13	3
12	*California Sunny Beach* Dennis Payne (True)	14	2
13	*Trouble* Maura Sullivan (Playback)	12	4
14	*Lost In Austin* Kenny Blair (Awesome)	18	4
15	*Divided* Burbank Station (Prairie Dust)	17	4
16	*Wishful Thinking* Grizz Sawbuck (Fresh Squeezed)	19	2
17	*Chiseled In Stone* Larry Rollins (Soundwaves)	16	3
18	*Hocus Pocus* Roger Marshall (AVM)	34	2
19	*Wild Texas Rose* Billy Walker (Tall Texan)	29	2
20	*She Doesn't Like The Rain* Wynd (Cypress)	28	3
21	*Make It On Your Own* Denny Dean (Nashville Cats)	30	3
22	*Dreamin' Is The Best I Can Do* Bill And Roy (Gallery II)	27	5
23	*A Tribute To Marty Robbins* Willy and the Cowboy (Glover)	31	6
24	*I Overlooked An Orchid* Charley Hager (L'il Bill)	15	6
25	*Now I Lay Me Down To Love* Tracy Wilson (GBS)	21	4
26	*It's A Heartache* Randy VanWarmer (16th Ave.)	5	5
27	*She's In Love* Da-Kota (Nu-Kountry)	39	5
28	*My Heart's Way Behind* Doug Peters (Comstock)	DEBUT	
29	*Daddy's Biggest Dream* Ray Pack (Happy Man)	DEBUT	
30	*Misbehavin' Lover* Robin Lynn (20th Century)	33	5
31	*Song In My Heart* Mark Gray and Bobbi Lace (615)	20	10
32	*Her Heart Don't Beat* Easy Money (BGM)	DEBUT	
33	*As If* Johnny Vyers (NSD)	35	3
34	*Footsteps* Renee Parks (Soundwaves)	DEBUT	
35	*Lady On Her Own* Florida Bill (Sun Bonnet)	22	7
36	*Look At Us Now* Atlanta (Southern Tracks)	44	2
37	*Jukebox King* Kevin Erwin (Door Knob)	38	2
38	*Sometimes Takes A Woman* Rick Loveall (Fifth Street)	41	2
39	*Love Me Or Leave Me Alone* Gary Ray (Lamon)	DEBUT	
40	*Old Five and Dimer* Billy D. Hunter (Axbar)	DEBUT	
41	*After The Passion Leaves* Nina Wyatt (Charta)	42	2
42	*Let's Not Plow That Field Again* The Lou's (Seals)	DEBUT	
43	*Can Cows Really Fly* Chris Richey (RKO)	23	7
44	*Candlelight and Wine* Larry Mattson (OLOV-NSD)	37	4
45	*If Your Memory Served Me Right* Christy Gallin (Caboose)	DEBUT	
46	*One Of God's Chosen Ones* Johnny Gray (NSD)	47	2
47	*Lady In Lace* Kenny Carr (Kottage)	24	6
48	*Tuesday Nite In Texas* Shamus M'Cool (Perspective)	DEBUT	
49	*Another Road* Len Monahan (Monahan)	DEBUT	
50	*A Woman On My Mind* Rick Burris (Evergreen)	25	6

Tom and Ted Legarde have a hot record shipped recently, "Crocodile Man," on Bear Records based in Nashville, TN. The song was written about the star of the movie "Crocodile Dundee," Paul Hogan. Pictured from left to right are Billy Joe Burnette, President of Bear Recrods, Ted LeGarde, poster from movie, Tom LeGarde and Charlie Fach. Photo by Alan Mayor.

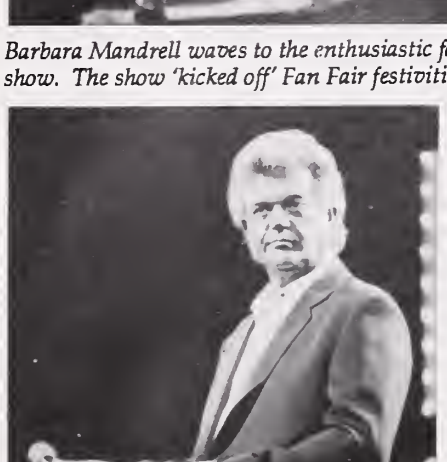
SUMMING UP FAN FAIR WITH THE CAMERA OF SANDY DAENS

Barbara Mandrell waves to the enthusiastic fans as she co-hosts the Music City News Awards show. The show 'kicked off' Fan Fair festivities and was nationally televised.

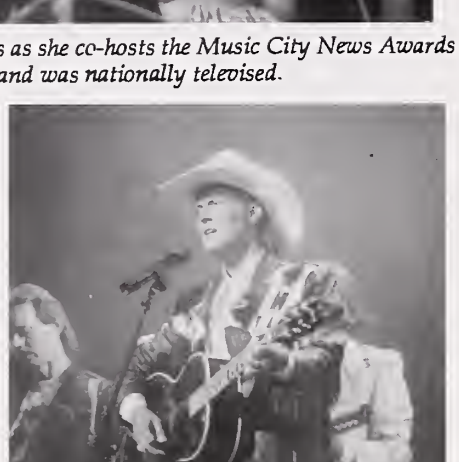
Randy Owens, of Alabama, concentrates on the 'hoop' as he takes his turn in the basketball shoot-out, during the All American Games. Many of the adoring young ladies in the crowd were cheering their favorite country performer to success.



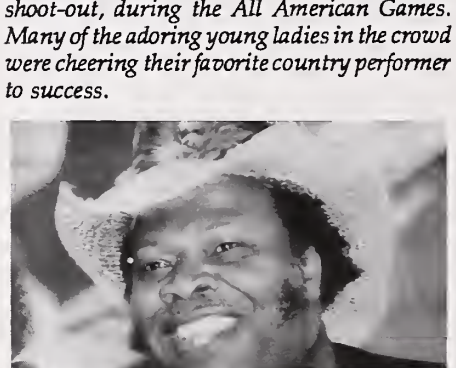
Fans were delighted at the appearance of th legendary Buck Owens at the Warner Bro Records label show. This informal photo wa snapped as Buck spoke with a crowd of wel wishers backstage. Buck performed wit Dwight Yoakam during the show.



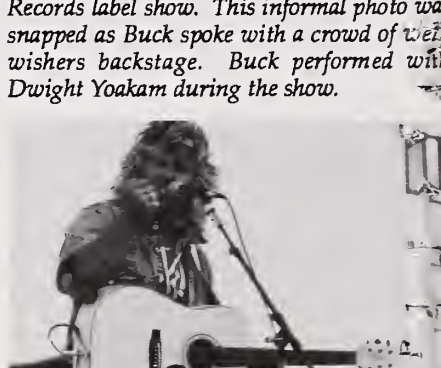
Conway Twitty is officially a living legend after winning the Living Legend Award at the Awards show. Conway also delighted the crowd with a show-stopping performance, after his good friend George Jones presented the award to him.



Before winning an award in the "most promising" category, Ricky Van Shelton proved why he deserved the honor with one of his typically fine performances. The handsome Columbia Records star received a rousing round of applause from fans and peers alike.



With his ever-present smile and pleasant personality, Big Al Downing charms the fans as he signs autographs at his booth. Big Al was seen at many events around Nashville, during Fan Fair week, as he committed to a full schedule to please the fans.



Steve Cooper, lead singer for the fast-risi group, "Canyon", is shown as he musicall drives a point home to the audience. Can was featured on the 16th Avenue Record show. The crowd let all of us know tha Canyon may be the favorite new group in country music today.

The beautiful and talented Kathy Mattea captured a lot of hearts with her performance of her Mercury/PolyGram hit "Eighteen Wheels And A Dozen Roses". Kathy recently held the Cash Box #1 position for two consecutive weeks with the song.

Royce and Jeannie, The Kendalls, are shown performing for the outdoor Fan Fair crowd during the Independent Label Show. The popular Step One Records act tested the crowd control procedures because of the crowd's enthusiasm for their appearance and performance!

MTM's Becky Hobbs was surrounded by press members during her appearance at the press center building. Becky always managed her famous smile during the hectic question and answer sessions. And, there were a lot *of questions after her smash hit single "Jones On The Jukebox".*

Perhaps the prettiest lady in country musi Lorrie Morgan, prepares for her performanc at the RCA Records label show. Lorrie shown, backstage, just before wowing th country music fans. Suffice it to say tha Lorrie's performance matched her appearanc Any questions?!

Charley Pride, the pride of 16th Avenue Records, concentrates during the All American Country Games. Many of the more athletic country stars participate annually in the popular Fan Fair event. Charley is an ex-professional baseball player and still appears to be in 'playing shape'.

The Grand Ole Opry's grand old man, Grandpa Jones, seems a bit overwhelmed as he looks at the line of autograph seekers during an appearace in his Fan Fair booth. Grandpa is a favorite among all age groups, and he is always anxious to meet his fans personally.

RCA's new superstar, K.T. Oslin, captivated the audience (as usual) with her abilities both as a performer and songwriter. She never fails to be the hit of the show, no matter where she performs! She's both dynamic and charming. (This photo courtesy of RCA Records)

Keith Whitley gives it his all during the RCA Records show and the fans responded with th same. The young man with the smooth tional voice is a nationally-known favorit among the country music-loving popul ion Quietly confident, he has the talen and charisma needed to become a superstar nsa tion! (This photo courtesy of RCA Rec ds)

Indie Groove

MONKEEIN' AROUND *– The world's #1 rap group, Run-D.M.C., have just released their new single, "Mary, Mary." Watch for this cut, the second off their multi-platinum album* Tougher Than Leather, *to crossover in a big way. The video of the Monkees' 'remake,' an MTV exclusive, was produced and directed by John Small, who also directed the "Walk This Way" and "It's Tricky" videos. Shown from left are comedian Tommy Koening, Jam Master Jay, Small, Run and D.M.C.*

COME BACK JIMMIE D – **HighTone Records'** recording artist **Jimmie Dale Gilmore** will make his first appearances in the U.K. as part of a 13-date tour from July 12-31. Jimmie, accompanied by his good buddy and former Flatlander bandmate **Butch Hancock**, will perform several shows in London, as well as dates in Bristol, Brighton, York and Manchester, England. Among the other dates included are Edinburgh and Perth, Scotland.

Gilmore's *Fair & Square* LP, licensed to **Demon Records** in the U.K., has generated press raves on both sides of the Atlantic. One U.K. publication described Jimmie's voice as "sounding like Hank Williams singing into a strong headwind: frail, vulnerable and trembling." Jimmie Dale Gilmore's latest HighTone single, "White Freight Liner Blues," is scheduled to be shipped shortly. For more information, contact Mark or Kat at *(404) 873-4796.*

ALCAZAR SIGNS ROAR – Children's label **Roar Music** has signed a distribution agreement with **Alcazar Productions.** According to Alcazar manager **Lafe Dutton**, the two linked up "because both are committed to high quality children's music that entertains and enriches kids from all walks of life."

The sole artist performing on the Roar label, **RORY**, uses imaginative lyrics and pop-styled tunes to create a sound that should appeal to parents and kids alike. Written in collaboration with **Tom Guernsey**, RORY's songs range from gentle ballads to 50's doo-wop to lighthearted 'kidrock.' "We want kids to learn about themselves," says RORY. "But just as important, we want them to enjoy our music."

To introduce RORY's first album, *I'm Just A Kid*, the Alcazar-Roar team plans to implement an aggressive consumer marketing campaign, along with a national tour. For retail/wholesale information, contact Rob at *(802) 244-5178.*

LIFE WITH RILEY *– In case you haven't heard,* **Music West** *recording artist* **Windsor Riley** *is hot.* The Move Of Life, *his first release on Music West, has become the the label's fastest selling release to date. Windsor's music reflects influences that vary from the Grateful Dead to Miles Davis to Tangerine Dream. This range of style and sound has allowed the music to crossover into the AOR, CHR, A/C and Contemporary Jazz radio formats. You can hear Riley on over 300 stations nationwide, with the strongest rotating cuts being the title track, "Desert Animal," "Free Shining" and "The Far End of Sleep."*

NEWS -- Navarre Corporation has moved its corporate offices to: *6750 W. Broadway, Brooklyn Park, Minnesota 55428*...**John Anello, Jr.** and **Cexton Records** are pleased to announce the signing of **Big World**. Members of this Afro-American jazz trio are **Bill Plake** (sax/flute), **Rick Helzer** (piano) and **Jeanette Wrate** (percussion/vocals). For more info call *(714) 641-1074*...Metalheads take note - **Dr. Dream** recording artists, **Noize Toys**, are set to release their much anticipated debut release. *Fallin' in Lust... (...Again)* will be released July 11th. For more info contact Gail at *(714) 997-9387*...As far as concerts, this next month is going to be a hot one in Los Angeles: **Stonegarden** recording artists **The Beef Sisters** are appearing at The Palomino on 7/24 and at At My Place on 7/26; **Shanachie's Joe Higgs** will be at the Music Machine 7/8; on 7/15, you can catch **Frontier Records' Young Fresh Fellows** at the Club Lingerie; and, on 7/23 check out **Alligator** recording artists **The Paladins** at The Palomino...

Kevin Coogan

Getting It Recorded

Gene Ferriter

LOS ANGELES – Jamie Michaels is a talented singer/songwriter with a brand new release on Innersong Records entitled *Bouquet.* Michaels' warm, personable style, is matched by the resourceful approach he took in order to have *Bouquet* produced, recorded and released. His music is a lyrical synthesis of roots folk and soothing New Age music, in a time when the former seeks to become more contemporary and the latter yearns for more vocal expressiveness.

Michaels' story is an inspiring one, having truly lived his music, allowing it to unfold at its own organic pace. Jamie grew up in New York City, began playing guitar at the age of eleven, and by his late teens was appearing in clubs and cafés as a backup guitarist for Pete Seeger. Much of his free time was spent exploring the world of metaphysics, focusing attention on the study of Zen Buddhism, Yoga, New Age philosophy, esoteric Judaism and Christian mysticism. This lead to a cross-country expedition to seek out certain teachers and New Age communities. Although his performing subsided during this period, he continued to write songs and poetry.

The journey eventually landed Michaels in Los Angeles and he soon scored a gig as the head of the music department at the now legendary Bohdi Tree Book Store (made famous by Shirley McLaine among others), a virtual monument of the New Age movement. The store carries an inventory of over 1000 New Age Music titles, arguably the largest of its kind. The job helped to network Michael's connections in the music community, as simultaneously he began to incorporate some new edges into his own material.

One essential contact was with internationally renowned recording artist Steve Roach whose well known synthesizer works include *Structures From Silence, Quiet Music,* and *Western Spaces,* and an active part in the instrumental portion of the *Dirty Dancing* motion picture. Roach was moved by Jamie's earnest "collection of simply moving songs, straight from the heart,"and consequently lent his time, insights and musical participation to *Bouquet.* Keyboardist John Bucchino, known for his work with Holly Near, guitarist Rick Cunha who has worked extensively backing up Jennifer Warnes, seasoned session cellist Anne Karam and Olivia Newton John's former guitarist Rick Ruskin all shared their talents with the determined Michaels.

The process was not a smooth linear one, however. Operating with a minimum to non-existent budget, it took nearly a year and work in several studios to complete the project. Michael's gumption and unwavering commitment to his music coupled with the generosity of several key individuals made *Bouquet* a tangible reality. One such figure was the prominent Michael Hoppé. Hoppé is known for his fifteen year tenure as a senior A&R executive for Polygram Records, where he was involved in the signing of Abba, The Who, Dire Straights, Air Supply, Jean Michael Jarre, and Kitaro, among others. Hoppé was the motivational spark that stoked the coals when *Bouquet* was in lull periods.

Michaels'used his out-of-pocket savings to pay for a graphic designer, and received a unexpected loan at the last minute to really help propel the project. The story is a musical parallel to Robert Townsend's making of the movie *Hollywood Shuffle* with his own credit cards.

Jamie Michaels deserves a lot of praise for his independent effort in making the dream of a professional self-written recording a reality. Having recruited an outstanding supporting cast through the momentum of his efforts, *Bouquet* is an elegant dance through one man's intimate world. For more information, *Bouquet* is distributed through Music Design, *207 East Buffalo St., Milwaukee, WI.53202 at 1-800-862-7232 or (414)272-1199.* Jamie Michaels can be contacted directly by writing to *214 1/2 N. Berendo St., Los Angles, Ca. 90004 or calling (213)384-9327.*

All

By Joe Williams

LOS ANGELES – *Rising from the ashes of the late, lamented Descendents, All has burst onto the alternative scene with a bracing bouquet of poppy-punk,* Allroy Sez, *on Greg Ginn's fledgling Cruz Records label. All is drummer Bill Stevenson (ex Black Flag and Descendents), bassist Karl Alvarez (ex Descendents and Massacre Guys), guitarist Stephen Egerton (ditto) and singer Dave Smalley (ex DYS and Dag Nasty). Recently we chatted on the phone with Bill and Karl about the things that matter most to them: music, girls and food. We reprint the interview here because it represents the unpretentious spirit of these do-it-yourself funsters and the army of similar bands who spend half their lives in broken down vans, courting the college radio crowd.*

Cash Box: What's new, band-wise?

Bill: We're jumping in the van on June 30 for a two-month tour of the U.S. and Canada. A twelve-inch of "Just Perfect" and a song called "Wishing Well" is coming out on Cruz later this summer.

CB: Why are you on Cruz and not your old label, SST?

Bill: Greg [Ginn, president of Cruz as well as a principle in SST] and I have been friends for a long time and he asked me if I would do my next record for his new label.

CB: But the Descendents did all there stuff on SST?

Bill: Not initially. It was on New Alliance. But SST bought up New Alliance. It's all between friends anyway. I've known Greg and Mike Watt from New Alliance for ten years now. We're all from the same part of Los Angeles.

CB: Karl, you're from Salt Lake City originally. Is there a subculture of dissatisfied kids in Salt Lake?

Karl: You can bet. Wherever there are kids, you'll find rebellion. But I gotta say, it can get pretty dangerous for the kids. They can get into some unhealthy drug things just because it's a reaction against that really strict, Mormon upbringing. But what are you going to do? You can either go to church or you can rebel.

CB: Let me ask some obligatory Descendents questions. Has your old singer, Milo, gone back to college now?

Bill: Yeah, he's doing post-graduate work in lab in San Diego. But it's not like the band broke up. We had this all pre-arranged three years ago, that Milo would go back to being a scientist and Dave would join the band and we'd change our name. Milo loves music and he loves science. It's like having two girlfriends and he had to choose one. Myself, I'm surprised that I've never chosen something else. I really thought I would by now.

CB: Is music what you were born to do?

Bill: No, not really. All that idealistic stuff is cool, but we're just having fun.

CB: What are your favorite places to visit when you're on tour?

Bill: We have friends all across the country. We like Florida a lot, because there's an ocean, and we like everyplace that has Popeye's chicken. We always have fun in St. Louis, too. We like a lot of places. You find that people are pretty much the same all over, since we live in a big global village now. Everywhere you go, they've heard of this or that record, or they've seen this or that Roadrunner episode.

Karl: There's these people in Staten Island we always stay with, the Pilsters, who are like a family to us. Mrs. Pilster always cook for us.

CB: When a band ends up sleeping on somebody's floor after the show, it seems like a real pos way to break down the barriers b tween them and the audience.

Karl: Our music already does th anyway. We try to have a totally J rock star attitude, whether it's th one-second songs or songs abo food or whatever. People might thi that when we write songs about o van or Alfredo's restaurant, we're j being stupid, but those are the thing that are relevant to us.

Bill: We're just a rock 'n' roll ban having fun. We're not Bad Compan mind you, but we are a rock 'n' r band. We could get real political, an in a way it is political to get on a stag and just express yourself with som real energy, but we're not trying spread a big message. It's easy say you're against nuclear weapon or against Reagan – who isn't? B freedom comes from your brain an not from being part of some mov ment. That's why we're in a rock roll band. Rock music satisfies.

Karl: Just like Alfredo's.

CB: You're all about 24 years o now. How have you dealt with gettin older? A lot of your songs are s about adolescent things.

Karl: I think it's a myth that peop get old and change. I think you ju repress stuff more.

CB: But your concerns change, at least your point of view.

Karl: Well, you can only play pun rock so long before you move on t something else. As you get older, yo do see things from different angles You look at some of the things yo did to other people when you wer younger and you think, 'I must ha been a total jerk to do that.' But in lot of ways, I'm still the same as I've always been. I still get tongue-tie over the right girl.

Bill: Oh man, girls...

Relativity Cuts Deals With Majors

LOS ANGELES – Relativity and Combat Records Label Director Glenn Fidell has announced the completion of two licensed label arrangements he has been negotiating. First, a deal has been struck with WEA-Canada that will entitle WEA to issue titles in Canada. Secondly, an agreement was reached with CBS/Sony for the territories of Japan and Hong Kong.

The first release under the the WEA-Canada agreement is Joe Satriani's *Surfing With The Alien.* WEA President Stan Kulin comments, "Relativity/Combat is a burgeoning success story. They are making all the right moves and we are delighted to be involved as their Canadian affiliate."

John Kabria, International A & R Manager or CBS/Sony, says that "...we're very much excited in explo ing ways to introduce the music that has been successful elsewhere here in Japan. With artists like Joe Satriani and Impellitteri, we will break the barriers for top quality music in Japan." Fidel continues, "What an ideal linkup. The degree off energy and enthusiasm with which CBS pursued us is empathetic with our company's attitude and ambitions. This relationship enhances our perception within the industry as a 'mini' major."

Relativity and Combat Records are one of today's great independent label success stories. Other records to be released under the agreements are Dancing Hoods, Heathen, Scruffy The Cat, Exodus, Stu Hamm, Allan Holdsworth and the London cast recording of *Les Miserables.*

HARRIS HONORED *– Pianist Gene Harris is awarded the grand prix du disque (the French equivalent of a grammy) for his Concord Records release of* The Harris Trio Plus One. *Pictured (l to r) are: Ray Brown, bassist on the album; Gen ris; Sal Harris, owner of The Blue Note club in New York City (where the albu recorded live); and Bennett Rubin, producer of the disc.*

Reviews

BIFF BANG POW! – *Love Is Forever* – Relativity/Creation (88561-8235-1)
FELT – *The Pictorial Jackson Review* – Relativity/Creation (88561-8234-1)
THE JAZZ BUTCHER – *Fishcotheque* – Relativity/Creation (88561-8223-1)

Creation Records is arguably the most influential indy in England, the primary advocate of the jangle pop sound called "shambling." The shambling sound is characterized by high vocals, innocent yearning, chiming guitars and simplistic percussion, and at its best it evokes a freshness and youthfulness that transceneds pop cynicism. Often these bands have lounge-jazz influences or elements of distortion laid on top of their musical confections, but they never stray too far from the hookiness of classic British pop. The shambling movement has been represented on the charts by the Housemartins, the Woodentops and the Mighty Lemon Drops, but the do-it-yourself spirit of the shambling bands is best exemplified by the acts on Creation Records. Creation was founded by Alan McGee, the former drummer for the Jesus and Mary Chain and now the singer/guitarist with Biff Bang Pow. McGee recently inked a licensing and distribution deal with Relativity Records in the U.S., so at last these gems will be available for domestic consumption.

Biff Bang Pow is the most straightforwardly pop of the three bands under consideration here. Their two previous efforts, *The Girl Who Lives in the Beat Hotel* and *Oblivion*, were seeded with lounge-jazz flourishes and the occasional female vocal, but here the material is more or less devoid of idiosyncracies, sticking instead to a folky chime guitar and harmonica. Even without tricks or overt references to pop history, this is a deeply rewarding collection of tunes, almost haunting at times, and McGee has maintained the engaging innocence and intelligence of his vocals. He's capable of a skewed, ironic lyricism that sets him apart from the '60s bands he imitates, as in "Miss California Toothpaste 1972." And when the mood threatens to get a little too fragile and self-absorbed, he'll toss in a terse, distorted guitar solo on top of the la-la jangle. Biff Bang Pow is the best of both worlds, innocence and experience, directness and subversion, hope and despair. They're the very spirit of pop in the frazzled '80s.

Felt is the pet project of a mysterious guitarist/songwriter who simply calls himself Lawrence. On the Felt record he's able to jump from lazy jazz to pointed pop to winsome folk without seeming stilted. Last year's *Song of the River* was an aural analog of the album title – meandering lounge-jazz opuses carried along by swirling Hammond organ passages, intercut with beautiful two-minute pop sunbursts. Here he has separated his pop and jazz impulses by placing them on different album sides. Side one is elegantly melancholy folk pop, with Lawrence's voice at its most insinuating. Side two lets keyboardist Martin Duffy stretch out on two long and lovely piano instrumentals that wouldn't be out of place on the soundtrack to some neglected French coming-of-age film from 1969. It would be self-indulgent if the tunes weren't so engaging.

THE JAZZ BUTCHER

The Jazz Butcher is the moniker of the guitarist in the two-man band of the same name. (Former Jazz Butcher bandmate Max Eider has gone solo with an appealingly romantic L.P. called *The Best Kisser in the World.*) But J.B. is no butcher. His approach to jazz is reverence itself. No, he's not be-bop or beat, but he describes softly lyrical guitar figures in the middle of his folk-pop-lounge tunes that owe no small debt to the great jazz guitar players of the last three decades. And there's an occasional saxophone to make that debt even clearer. Still, this is a jangly pop record, without much room for solos. In the airy harmonies, the edgy beat and the ironic imagery of industrial-age love, the reborn, hopeful spirit of pop shines through – as it does on everything that bears the Creation name.

Joe Williams

MASS
***Take You Home* – Medusa/Enigma 72270-1**

They've got the look, sound and the formula down to an exact science. The new EP from Mass is a combination of buzzsaw guitars, jackhammer drums and bass, and stratospheric vocals. The result is a collection of metal ditties that easily rivals anything currently being released by the majors. Formed approximately eight years ago in Boston under the name Axes, the band went through several name and record company changes before settling on its current moniker and label. Mass is currently finishing tracks for their upcoming Medusa/Enigma release. The LP is being produced by Michael Sweet (Stryper) and is slated to be released this fall. The band consists of Louie St. August (vocals), Gene D'Itria (guitars), Kevin Varrio (bass) and Joey "Vee" Vadala (drums). Power cuts on this great EP include the arena anthem "Pedal To The Metal," the Scorpion-like "Can't Get Enough," and the title cut "Take You Home." This one is definitely headbanger compatible.

Gary Starr

THE CURTIS PEAGLER 4
***I'll Be Around* – Pablo 2310-930**

The Curtis Peagler 4 plays with a style and grace that recalls the great Coltrane quartet of the early 60's. Other influences that come to mind include Charlie Parker, Sonny Stitt and Ornette Coleman. With that kind of background one expects, and is rewarded with, a thoroughly satisfying collection of lean and clean music in the tradition of the great jazz masters. This quartet consists of Peagler playing alto and tenor sax, Gildo Mahones on piano, Herbie Lewis on bass and the legendary Billy Higgins on drums - no lightweights here. Each of these fine musicians have paid considerable dues, working with the likes of Lester Young, Coleman Hawkins, Benny Carter, Lou Rawls and Esther Phillips. Fine pedigree, indeed. Best of the best here include the Latin-tinged "Sly Mongoose" and the standard "Surrey With the Fringe On Top." Top notch playing all the way around. Highly recommended.

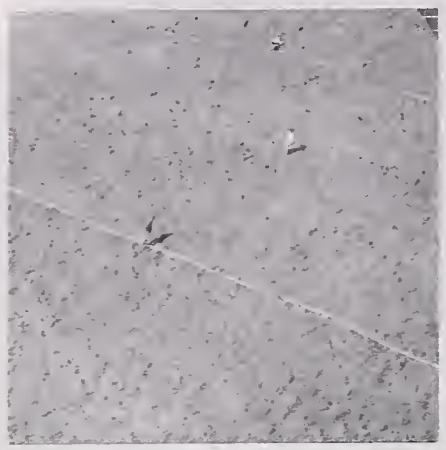
Gary Starr

DAS DAMEN – *Triskaidekaphobe* – SST (190)

Das Damen aims to melt your mind, nothing less. The album cover illustration of a bloodthirsty shiva with an armload of severed heads is an indication of the cruel beauty of what lies within. Although the band's neo acid-rock guitar fury is assaultive in places, it can also gell into something pure and cleansing. Much of the material is a tumbling wall of late-psychedelic wah-wah guitar *a la* Hendrix, but the layers of sound remain distinct, and at its best it has the liberating, anthemic sharpness of Husker Du. The vocals are mixed well and don't generally strain; their deliberately off-key delivery is reminiscent of the Meat Puppets. In two or three instances, Das Damen abandons the noise formula altogether and ascends toward pop sweetness. The jangle-chimy lyricism and quavering vocals of a song like "Candy Korn" or "Up For the Ride" make it hard to believe that this is the same band that blasted through "Spiderbirds" and "Five Five Five." But the atavistic voodoo hinted at in the lyrics suggest that there's something subversive going on in even the tenderest moments. Whatever it is, it's a wild ride, with plenty of scenic detours.

Joe Williams

Reviews



THE FURLONGS – *2300 Ward* – Alias Records

An utterly terrific band from San Francisco, the Furlongs combine garage-pop/folk song structure and male-female harmonies reminiscent of the Reivers with the propulsive energy of the best new jangle bands. The vocals sound a bit like Thin White Rope in a good mood, dryly expressive without being downbeat. This is a pop experience at heart, but leavened by mature lyrics, inventive arrangements and just a hint of twang. Irresistible. (Alias Records, 347 Brannan St., San Francisco, Ca 94107)

Joe Williams

TATER TOTZ – *Alien Sleestacks From Brazil* – Giant (GRI 6010-1) – Producer: Bill Bartell

The McDonald brothers from Redd Kross, Pat Fear from White Flag, Pat Ruthensmear of the Germs and honest-to-God Danny Bonaduce of the Partridge Family combine to trash the Beatles, the Stones and a whole album side of Yoko's "Don't Worry Kyoko." Just imagine – "Give Peace A Chance," "I've Just Seen a Face," "Tomorrow Never Knows," all prepared with that special Tater Totz touch. Actually, it's pretty straightforward, almost sweet in its reverence (except for the shrieking delirium of the Yoko song in five different versions), but the handful of warped originals tilt the whole project into camp teen-psychedelic insanity. (By the way, "Sleestacks" were the kid-killing monsters in the old Saturday morning children's series, *Land of the Lost.*)

Joe Williams

All-Star Benefit For the Homeless

THE MUSIC MACHINE, LOS ANGELES – This July 28 benefit for the Ocean Park Community Association, a Los Angeles-area center for the homeless, promised to be an all-star extravaganza, as some of L.A.'s best club bands rallied at the Music Machine in West L.A. But while Firehose was billed as the headliner and a rumor floated that X would make an appearance, this stellar acts were no-shows. So, too, was Jane's Addiction, whom the girl at the door promised would be appearing as a "special surprise guest."

But even without real starpower, the evening was a celebration of the diversity and energy of the local clubsters. Nobody felt cheated with the arrival of the Ringling Sisters, six women who sing in various other popular bands (Concrete Blonde, Devil Squares, Screaming Sirens, Tex and the Horseheads). The Sisters deliver a stew of folk, rock, poetics and performance art, served on a platter of playful sexual come-on. Tonight their set was as ragged as their thrift-store duds, but it was a big hit with the kindred spirits in the audience. Especially good were Pleasant Gehman's tribute to Elvis called "Mama;" their ironic ode to heroin addiction, "56 Reasons to Go Downtown" (complete with unflattering references to William Burroughs, Keith Richards, Edie Sedgwick and other junkies past and present.); and the clown outfits of their back-up musicians.

Caterwaul, next on the bill, was especially bracing, a bit in the manner of Throwing Muses, with impossibly soaring female vocals over atonal, dirgy rock riffs. Their set, by popular consensus, was far too short.

Divine Weeks tried to introduce a manic, mainstream roots-rock element into the proceedings. Their singer did the fiery-eyed rock madman thing about as well as possible, and his band provided plenty of oomph, but it seemed a bit self-serious after the playful, folk degeneracy of the Ringling Sisters and the simple virtuosity of Caterwaul.

Thelonious Monster ended the show with the kind of drunken, madcap theatrics that most had been hoping for. Their horn-heavy mix-and-match punk sound was accompanied by all manner of stage antics and mike-hoarding by the eight or so assembled members. Cacophony never tasted so good. They wrapped up the show with a sweetly noisy rendition of a song called "Happy" and a blisteringly sloppy take on Black Flag's "Nervous Breakdown."

Schwartz Bros. Reports 1st Quarter Earnings And Fiscal Year Results

LOS ANGELES – Schwartz Brothers, Inc., one of the nation's leading distributors of video and audio home entertainment software, reported net income of $197,440 or $.12 per share on revenue of $21,031,645 for the first quarter ended April 30, 1988, compared to $475,075 or $.28 per share, which includes $154,814 or $.09 per share from a change in Accounting Principle, on revenue of $19,929,793 for the same period a year ago. Last year's first quarter earnings and earnings per share have been adjusted for the change in Accounting Principle, and all per share figures reflect the 2-for-1 stock split which went into effect on June 4, 1987.

Schwartz Brothers, Inc. also reported net income of $52,648 or $.03 per share for the fiscal year ended January 31, 1988, compared to $699,114 or $.43 per share a year earlier. Revenue for the year was $74,806,792 compared to $76,304,115 a year ago despite the loss of the company's two largest accounts which were responsible for almost $20 million in revenue in fiscal 1987. All per share figures were adjusted to reflect the 2-for-1 stock split that went into effect on June 4, 1987.

Schwartz Brothers, Inc. distributes videocassettes, records, compact discs, audio cassettes and accessories in a marketing area from New England to the Carolinas and into the Midwest. Its common stock is traded over-the-counter.

Schwartz Bros. Stock Split

LOS ANGELES – Schwartz Brothers, Inc., a distributor of entertainment software, reported that shareholders at their annual meeting held on June 23 overwhelmingly voted to reclassify the company's common stock into class A and class B common stock. More than 94% of the outstanding shares were represented in person or proxy at the meeting and more than 80% of such shares voted to establish the class B common as voting stock and to limit the voting rights of the class A common. The reclassification does not change the relative voting power of existing shareholders.

At the same time, the company declared a 4-for-3 split of the class A common stock effective for stockholders of record June 23, 1988 and payable July 5, 1988. Shareholders will receive cash in lieu of fractional shares.

The Schwartz family, which owned 55% of the common stock prior to today's vote, waived its right to the split shares of the class A stock, but received 55% of the class B stock. As a result, there are 6 million shares of class A common stock authorized and approximately 1,386,000 shares outstanding, of which the Schwartz family owns approximately 661,000 or 48% of the outstanding class A shares, and 2 million shares of class B common stock authorized and approximately 401,500 outstanding, of which the Schwartz family owns approximately 220,000 shares or 55% of the outstanding class B shares.

***Alease Records Formed** – Alease Records has been formed by entrepreneur Kenneth Weaver. "Launching Alease – is the culmination of an ambition I've had since childhood," says Weaver. "As a kid I always wanted to be a singer but I guess was too shy...So I decided that I should go into the creative/business end and form my own label." The first product from the Los Angeles-based label will be a 12 inch single "It's What We Like," and the album* Cherry Occasion, *both from the group Fourth Phaze. "It's a label that will be open to all kinds of music. My first signing, Fourth Phaze is one of the top funk-rock groups in the Phoenix area." Pictured (l-r) are Weaver, and the members of Fourth Phaze: Mark, Daph and Regal.*

ON JAZZ

CONFUSION – Spyro Gyra members Dave Samuels and Jay Beckenstein laugh it up as they peruse a weekly trade journal. The whole couch scene here is (l-r) Samuels, MCA's Randall Kennedy, Beckenstein, and MCA's Ted Higashioka.

THE NEW YORK JAZZ FESTIVAL SCENE IS OVER FOR THE YEAR RIGHT? – Wrong. Used to be that when the JVC (nee Kool, nee Newport) Festival left town (as it has just done – report next week), every jazz musician in the country left for Europe and New York would twiddle its thumbs until September for the return of the sounds. Not anymore. In fact, the summer is now anchored by four – count 'em four – jazz festivals: JVC in June, the Greenwich Village Jazz Festival around Labor Day, and, in between, a fine pair of historical festivals: the six-night Jazz in July at the Y (the 92nd St. Y that is) and the (this year) five-night Classical Jazz at Lincoln Center (at Alice Tully Hall).

Jazz in July at the Y is steered by **Dick Hyman** and, not surprisingly, it focuses on the pre-bop sounds. It'll go something like this: "Gershwin: From Secaucus to 92nd St.," July 19th, an evening of **George Gershwin**'s music, including some recently discovered songs, with **Maureen McGovern** and **Dick Hyman's Perfect Quintet (Joe Wilder, Phil Bodner, Milt Hinton, Ron Traxler, Hyman)**. "Stride Piano/Blues Piano and *Then* Some," July 20th, with *Derek Smith, Art Hodes, Ralph Sutton* and Hyman. "E For Ellington, E For Excellence," July 21st, Duke's music, *natch*, performed by **Loren Schoenberg & The Duke's Descendants**. "A Day in New Orleans, A Night in Martinique," July 26th, a fascinating sounding program that will focus on the French influence in the music of New Orleans and Martinique; clarinetist **Kenny Davern** will be featured. "Old Jazz/Young Guys," July 27th, bringing together such baby boom modernists as **Vince Giordano & the Nighthawks, Terry Waldo's Gotham City Stompers, Andy Stein and Friends,** and the **Howard Alden/Dan Barrett Quintet**. And, finally, a July 28th salute to **Benny Goodman** with a **Walt Levinsky**-led big band and guests **Lynn Roberts** and **Bob Haggart**. Call (212) 996-1100 if you'd like tickets to any of this.

Classical Jazz at Lincoln Center, co-produced by WBGO-FM, brings us up to the bebop era (not suprising, what with **Wynton Marsalis** as artistic advisor). On tap are "The Music of **Tadd Dameron**," August 5th, with **Dexter Gordon, Tommy Flanagan, George Mraz, Kenny Washington**, and **Dameronia** (the band the late **Philly Joe Jones**-led, dedicated to Dameron's wonderful music). "Saturday Night Songbook," August 6th, with **Anita O'Day, Jon Hendricks, Earl Coleman, Frank Morgan, Harry Connick Jr., Joe Lee Wilson**, and **Ray Bryant**. "Standards on Horn," August 8th, with **Sweets Edison, J.J. Johnson, Doc Cheatham, George Coleman, Clifford Jordan, Hank Jones, Buster Williams, Ben Riley**, and **Wynton Marsalis**. "**Max Roach**: Many Eras of One Man's Music," August 9th, with Max and several of his different projects (and guest **Abbey Lincoln**). And a tribute to **Duke Ellington**, August 10th, with a snazzy all-star big band (including **Lew Soloff, Marcus Belgrave, Wynton Marsalis, Willie Cook, Norris Turney, Frank Wess, Joe Henderson, Jimmy Hamilton, Joe Temperley, Buster Cooper, Art Baron, Jimmy Knepper, Jaki Byard, Milt Hinton** and **Kenny Washington**). You want tickets to any of that? Call (212) 874-6770.

MILES IN SCHOOL – **Miles Davis**, the Man with the Horn who is now also the Man with a Wig, recently sponsored an essay contest (an essay contest!) for students at Chicago's Wendell Phillips High School. The five winners of the contest all got to meet the man in Chicago, and he gave them albums and sketches and plenty of good cheer. The winners were Anthony Phillips, Curtis Clippard, Darranda Beyah, Vickie McGregory, and **Reginald Cline**. And their essays – on the importance of music in their lives and how they feel about jazz – said things like, "I love jazz music. It has an original sound that makes one feel happy. I especially feel happy and proud of jazz because my grandmother and grandfather both play the saxophone" (McGregor). And "Jazz – when you really listen to it – can take your mind back to things of the past. . .Jazz is a music with a nature of its own. The music can be real loud or slow and soft. To me that means no matter who hard a person's life is, sooner or later they are going to make it" (Clippard). And "Music is everything: the gentle patter of the rain at night, the rustle of the leaves on the trees, the sound of foosteps on the sidewalk. Jazz is a very unique type of music. . .it helps take the lull out of life for me" (Phillips).

Lee Jeske

CASH BOX JAZZ ALBUMS

	Title, Artist, Label, Number, Distributor	LW	WOC
1	*REFLECTIONS* GEORGE HOWARD(MCA 42145)	3	8
2	*KILIMANJARO* THE RIPPINGTONS (Passport Jazz PJ 88042)	2	13
3	*SIMPLE PLEASURES* BOBBY MCFERRIN (EMI-Manhattan E1-48059)	1	13
4	*EVERY STEP OF THE WAY* DAVID BENOIT(GRP GR 1047)	4	10
5	*JOHN PATITUCCI* (GRP GR 1049)	7	14
6	*DIANNE REEVES* (Blue Note BLT 46906)	6	35
7	*TIME AND TIDE* BASIA (Epic BFE 40767/E.P.A.)	8	15
8	*AND YOU KNOW THAT* KIRK WHALUM (Columbia FC 40812)	5	21
9	*EYE OF THE BEHOLDER* CHICK COREA ELEKTRIC BAND (GRP GR 1053)	9	6
10	*STILL LIVE* KEITH JARRETT TRIO (ECM 835 008-1)	10	7
11	*ELLA IN ROME-THE BIRTHDAY CONCERT* ELLA FITZGERALD (Verve/PolyGram 835 454-1)	18	6
12	*EARLY SPRING* ALPHONSE MOUZON (Optimism OP 6002))	12	11
13	*THAT SPECIAL PART OF ME* ONAJE ALLAN GUMBS (Zebra/MCA 42120)	14	11
14	*NATURAL ELEMENTS* ACOUSTIC ALCHEMY (MCA Master Series 42125)	16	9
15	*FOLKSONGS FOR A NUCLEAR VILLAGE* SHADOWFAX(Capitol 46924)	17	7
16	*DANCING IN THE DARK* SONNY ROLLINS (Milestone M-9155)	15	14
17	*TRIBUTE TO COUNT BASIE* GENE HARRIS ALL-STAR BIG BAND (Concord CJ 337)	11	21
18	*DIANE SCHUUR & THE COUNT BASIE ORCHESTRA* (GRP GR 1039)	13	41
19	*TIME IN PLACE* MIKE STERN (Atlantic 81840)	19	12
20	*EVERYNIGHT LIVE AT VINE ST* JOE WILLIAMS (Verve/PolyGram 833236)	20	37
21	*STICKS AND STONES* DAVE GRUSIN/DON GRUSIN (GRP 1051)	23	5
22	*STILL LIFE (TALKING)* PAT METHENY GROUP (Geffen GHS 24145)	21	50
23	*SHADOW PROPHETS* KEVIN EUBANKS (GRP 1054)	26	5
24	*THE IMMIGRANTS* THE ZAWINUL SYNDICATE (Columbia FC 40969)	24	12
25	*MARSALIS STANDARD TIME VOL. 1* WYNTON MARSALIS (Columbia FC 40461)	22	43
26	*THE WYNTON MARSALIS QUARTET LIVE AT BLUES ALLEY* (Columbia FC 40675)	DEBUT	
27	*EYES OF THE VEILED TEMPTRESS* Chuck Mangione (Columbia FC 40984)	29	4
28	*WHEN WE'RE ALONE* FRANK POTENZA (TBA 235))	31	3
28	*RITES OF SUMMER* SPYRO GYRA (MCA 6235)	DEBUT	
30	*POLITICS* YELLOWJACKETS (MCA 6236)	33	2
31	*MAKES YOU WANNA* PIECES OF A DREAM (EMI-Manhattan E1-48740)	35	2
32	*TEARS OF JOY* TUCK & PATTI (Windham Hill WH 0111)	32	3
33	*RENAISSANCE* BRANFORD MARSALIS (Columbia FC 40711)	25	37
34	*GAMALON* (Amherst AMH 3318)	DEBUT	
35	*GRP SUPER LIVE IN CONCERT* DAVE GRUSIN, LEE RITENOUR CHICK COREA, DIANE SCHUUR TOM SCOTT(GRP GRA -1-1650)	28	18
36	*IF THIS BASS COULD ONLY TALK* STANLEY CLARKE (Portrait/CBS 40923)	DEBUT	
37	*LOUD JAZZ* JOHN SCOFIELD (Gramavision 18-8801-1)	27	12
38	*PARIS BLUES* GIL EVANS & STEVE LACY (Owl/PolyGram 380 049)	30	4
39	*WHAT A WONDERFUL WORLD* LOUIS ARMSTRONG (MCA 25204)	34	4
40	*NORTHERN LIGHTS* DAN SIEGEL (CBS Associated BFZ 44026/E.P.A.)	37	18

JAZZ FEATURE PICKS

VIRGIN BEAUTY – Ornette Coleman and Prime Time – Portrait OR 44301 – Producer: Denardo Coleman

Ornette's first major label effort in years is a beaut: Gentle, witty, playful harmolodics. Prime Time sounds ready for prime time. Jerry Garcia guests.

IF THIS BASS COULD ONLY TALK – Stanley Clarke – Portrait OR 40923 – Producer: Stanley Clarke

Electric bass master sprawls in many fusiony directions here – some hard, some soft. Guests include Wayne Shorter, Gregory Hines, and Stewart Copeland.

WILD PIANO – Bobby Enriquez – Portrait OR 44160 – Producer: Bob Thiele

Meshugah mainstream piano from a virtuoso show-off.

TRUTH – T-Square – Portrait OR 44193 – Producer: Yasohachi Itoh

Aerodyamic jazz fusion quintet from Japan. *Vroom, vroom, vroom!*

CLOSE-UP – David Sanborn – Reprise 25715 – Producer: Marcus Miller

The funkiest r&b saxophonist on the block in an on-the-target, in-the-groove Marcus Miller project. Should sell like hotcakes.

SINE DIE – Steve Coleman and Five Elements – Pangaea 42150 – Producer: Steve Coleman

This rip-snorting young altoist tosses some hip-hop into bebop and comes out with a tough, funky record that blurs the jazz-rock-funk boundaries a bit.

NO FRICTION – Fool Proof – Gramavision 18-8804 – Producer: Jonathan F.P. Rose

Ronnie Drayton, Ray Anderson, Jamaaladeen Tacuma, Butch Morris, Dwight Andrews, and other contemporary avant-boppers play the blues.

CROSS CURRENTS – Eliane Elias – Blue Note 48785 – Producers: Randy Brecker, Eliane Elias

Pianist shows her Bud Powell roots on this solid, mainstream effort. Piano trio masters Eddie Gomez, Jack DeJohnette and Peter Erskine keep her company.

BASSES LOADED – Brian Bromberg – Intima 73325 – Producer: Brian Bromberg

Sizzly fusion from a virtuosic electric bassist and band (with Ernie Watts).

NO LONGER I – Tom Browne – Malaco Jazz 1500 – Producers: Danny Weiss, Tom Browne

Romantic, r&b fusion from a trumpeter with some chart success.

A.H. Entertainers Intro's 'Outrider' LP At The First Jukebox 'Listening Party'

by Camille Compasio

CHICAGO–On Friday, June 24, at the Ringside Sports Club & The Other Side bars in suburban Elk Grove, Illinois, A.H. Entertainers, one of the trade's most noted operating firms, brought to life a long standing promotional aspiration; the Seeburg Laser Music compact disc jukebox served as the launching pad for Jimmy Page's new "Outrider" album on Geffen Records.

This first time event was the brainchild of Brad Hamma, who serves as route supervisor, music buyer and director of the promotions division at A.H., with the full cooperation of company president Don Hesch, who made all of the necessary advance contacts, and the entire A.H. staff. "This was actually a 'dream come true' for me," said Brad. "I've had this idea in my head for such a long time but never actually felt we could get it off the ground until now. I think the timing was perfect," he continued, "first, because of the tie-in with the 100th anniversary of the jukebox, and secondly, with the growing popularity of c.d.'s and the compact disc jukebox we can finally convey to the record labels the importance of the jukebox as a promotional tool."

He made special mention of the support A.H. received from Geffen Records, WEA (particularly local rep Sue Bland) and the Seeburg organization, in making this "Listening Party" a success. The Friday evening crowds at these high traffic locatons were most receptive and thoroughly enjoyed participating in the program as well as the raffle, which saw a number of albums given away as prizes.

Among special guests in atten dance were Seeburg president Nic Hindman, executive vice presider Joe Pankus, director of c.d. sales B Guler, World Wide Dist. executiv vice president Doug Skor an American Vending Sales presider Frank Gumma. Incidentally, th catering department at A.H. Ente tainers made a special contributio to the festivities with a commemo tive jukebox cake frosted wit "Happy 100th Anniversary" for th occasion.

Our host, A.H. Entertainers prexy Don Hesch (l-r) with his good friend Frank Gumma, president of American Vending Sales, who cut his golf day short just to attend this function!

Look at that gorgeous cake, adorned with a jukebox in all flavors, in the company of World Wide's executive veepee Doug Skor, Seeburg's Joe Pankus and A.H.'s Don Hesch.

A.H. prexy Don Hesch (rear, l-r), Seeburg prexy Nick Hindman, WEA sales and promo rep Su Bland and A.H.'s Brad Hamma, at the Seeburg Laser Music c.d. box, where the "listening pa got started.

What a team! Here are about 15 members of the A.H. staff, including Scott Gesicki, Chris Hesch, (WEA's Sue Bland), Jim Garrity, Maggie Kearns, Carole Vartoski, Dave Wilkerson, Sue Steurer, Chris McSwain, Diane McSwain, (kneeling) Brad Hamma, Cory Hansen and Susan Pilotte. We even caught a couple of the photographers in this one!

The CB photog snapped this one, with Brad Hamma, Nick Hindman, Bill Guler and Sue Bland just as we were getting ready for the cake cutting ceremony. Notice the special jukebox poste in the background.

The two gents in the center (l-r) are Ike McCready and Rick Catini, co-owners of Ringside Sports Club & The Other Side; posing in the dance floor area with Seeburg's Nick Hindman and Bil Guler.

INDUSTRY CALENDAR

July 21-23: Billiard Congress of America Trade Expo; Commonwealth Convention Center; Louisville, KY.
Oct. 20-23: NAMA National Convention; The Rivergate; New Orleans, LA.
Nov. 3-5: AMOA Expo '88; Hyatt Regency Chicago; Chicago, IL; annual international exhibition.
Aug. 5-6: Amusement & Music Operators of Virginia; Ramada Oceanside Tower: Virginia Beach: state convention & trade show.

Philly Sets Vending Machine Tax

CHICAGO–Despite strong objections by NAMA members and other vending industry representatives, a $100 per-machine license fee was adopted by the City Council of Philadelphia on May 23.

The tax, which goes into effect on July 1, applies to vending machines "containing food, beverages, or other goods," according to Richard W. Funk, NAMA counsel and director of government affairs. He said that industry leaders have met and are planning to keep the ordinance from being enforced through court action.

"The tax would virtually eliminate the possibility of operating vending machines at a profit in Philadelphia since it amounts to a levy of from 28 to 189 per cent of our net profits as indicated by the annual NAMA Operating Ratio Report study," Funk explained.

He noted that the $100 fee does not apply to newspaper and magazine vending machines although they had been included in the initial proposal.

"Even though we testified strongly in opposition, the City Council passed the fee ordinance anyhow," Funk stated.

SNK's 'Chopper I'

"Chopper I," a single player, vertical conversion kit, is the latest release from SNK Corporation of America.

The helicopter combat theme has the player maneuvering a copter into enemy territory where the objective is to destroy the enemies, both in the air and on the ground, with a complete weapons arsenal. The action is heated and challenging throughout.

Chopper I kits come complete with joystick, buttons and full graphic package; and have cocktail talble convertibility.

Further information may be obtained through factory distributors or by contacting SNK Corporation of America at 246 Sobrante Way, Sunnyvale, CA 94086.

FLY! FIGHT! DESTROY!
THE CAVALRY SQUADRON WILL BOLDLY FIGHT AGAINST ATTACKING INVADERS.

CHOPPER I

FORE!–Lee Trevino took time out from his hectic schedule, this past May, to visit the SNK Corporation of America facilities in Sunnyvale, CA and meet with prexy Paul Jacobs and his staff. Lee, naturally, gravitated to the game which bears his likeness, to pose for photos and, later in the day, was photographed on the golf course in nearby Palo Alto. "Lee Trevino's Fighting Golf," which SNK has been shipping since April, is available as a horizontal conversion kit (which can also go into a horizontal cocktail table) and will be available on the Nintendo Home System later this year.

Over 98,000 Attend Summer CES

CHICAGO – The 1988 Summer Consumer Electronics Show (CES), which took place June 4-7 in Chicago's McCormick Place complex saw a total of 98,651 dealers, buyers, exhibitors and press representatives in attendance. The addition of two floors at McCormick North, the excellent arrangement of product categories, and wider aisles all helped attendees to get a better view of the latest products for the upcoming fall and holiday selling season.

Jerry Kalov, president of Dynascan, indicated that all of his company's major accounts were present and stressed that he was impressed more with the quality of the people who attended than with the numbers.

Don Shulman, president of Beeshu, Inc., commented, "We've established a number of business relationships with a lot of new overseas customers. CES has really positioned us in the video game industry."

Represented at the show were buyers and sellers of audio, video, home information, telephone and game products.

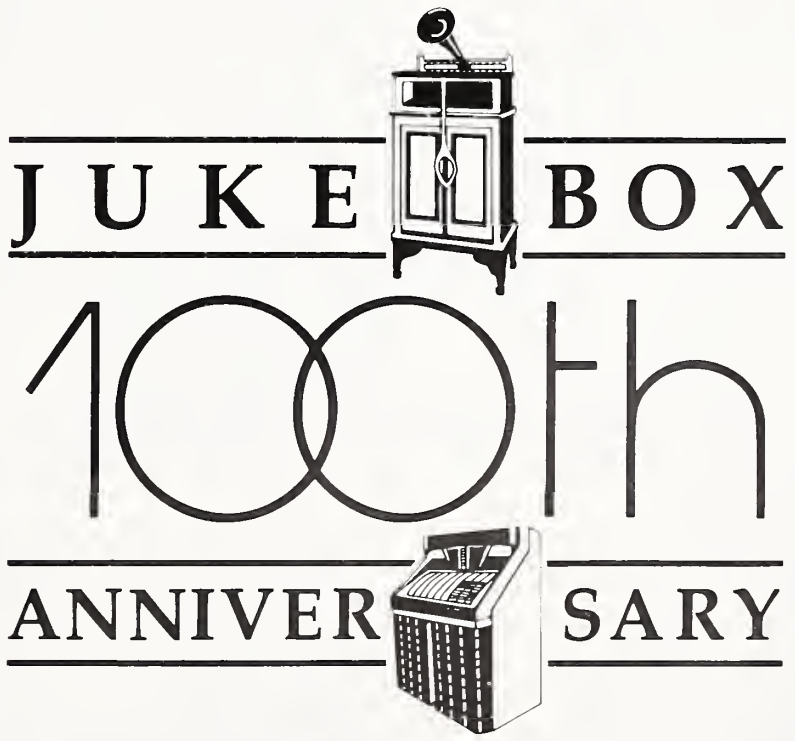
A spokesman for Sharp Electronics described the show as "amazing traffic, one of the best shows we've ever had."

A Panasonic Company spokesman characterized the Summer CES as a show that was always busy and provided lots of excitement. "We saw major buying especially in the video and home computers."

A spokesman for Toshiba America said, "this show was excellent in more than one way; we not only saw all the dealers we needed to see, but we made a statement to all the attendees about our high-tech image."

In addition, a spokeswoman for Murata Business Systems, Inc., a first time Summer CES exhibitor, stated "This was a wonderful show which provided us with hundreds of leads and some very important contacts."

The Consumer Electronics Shows are held semi-annually in Las Vegas during the winter and in Chicago during the summer season. They are sponsored, produced and managed by the Consumer Electronics Group of the Electronics Industries Association, a Washington, D.C.-based nonprofit trade group which represents most major electronic manufacturers.



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Q Jones (M. Jackson) (Mijack/Warner Tamerlane-BMI)
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D. Robinson (D. Robinson) (Feel The Beat/Stone Diamond-BMI)
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T. Currier (B. Khozouri, T. Terry) (Shaman Drum-BMI)
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P. Leonard (P. Leonard,G. Cole) (Johnny Yuma/Warner Tamerlane/Bertus-BMI)
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D. Lambert (B. Springsteen) (B. Springsteen-ASCAP)
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M. Starr (M. Starr) (Maurice Starr-ASCAP)
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B. Nunn (B. Nunn) (Groupie-BMI)
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Run-D.M.C., Davy D. (D. McDaniels, J. Simmons, J. Mizell,D. Reeves) (Protunes/Rush-Groove-ASCAP)
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J. Knight, A. Zigman (Segler,Davis) (Blackwood/Henrey Suemay-BMI)
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J. Smith, R. Waritz (Smith, Day) (Poolside-BMI)
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J. Cain (O. Redding, S. Cropper) (Irving-BMI)
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B. Loren (NA) (Wiz Kid/Irving-BMI)
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J. Johnson (J. Johnson,, B. Tate) (Crazy People-ASCAP)
L.A., Babyface (Babyface, Dee, S. Johnson) (Hip Trip/Hip Chic-BMI)
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J. Alexander, M. Bynum (W. Jefferson, J. Jefferson) (Houston Gold-BMI)
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N.M. Walden (F. Wildhorn, C. Jackson) (Scaramanga/Rare Blue/Baby Love-ASCAP)
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M. Dewese, L. Maillison, T. Riley, B. New, P. Harris (M.Dewese) (Willesden-BMI)
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M. Ware, T.T. D'arby (T.T. D'arby, S. Oliver) (Virgin-Nymph/Young Terrence-BMI)
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J. Giscombe (J. Giscombe, R. Smith) (Colgems-BMI/MCA-ASCAP)
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W. Linsey (P. Brown, R.Saulsberry) (Peter Brown/R[illegible]saulsongs-ASCAP)
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M. Lloyd (T. Fryer,N. Cavanaugh, T. Graf) (Hands Down-ASCAP
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S. B. Lunt (S. B. Lunt,A. Stead) (Perfect Punch/Pet Me-BMI)
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A Little Bit In Love (Goldline-ASCAP) 3
A Tribute To Marty Robbins (Cotton Town-BMI) IV
Addicted (Blue Gate/Cheryl Wheeler-ASCAP) 5
Am I Crazy? (Statler Brothers-BMI) 6
Ashes In The Wind (Tree-BMI) 10
Baby Blue (Muy Bueno/Bill Butler-BMI) 2
Beneath A Painted Sky (Cross Keys/Tree-ASCAP) 6
Blue Love (Cross Keys-ASCAP/Tree) 1
Bluest Eyes In Texas (WB, Uncle Beave-ASCAP/Warner-Tamerlane/Bunch Of Guys-BMI) 7
California Sunny Beach (Country Mile/Muhlenberg-BMI) 9
Chill Factor (Inorbit-BMI) 8
Chiseled In Stone (Ballpoint/HitKit-BMI) 8
Divided (Alabama Band-ASCAP) 1
(Do You Love Me) Just Say Yes (Little Big Town/American Made/Old Wolf-BMI; Corey Rock/Wee B-ASCAP) 11
Don't Close Your Eyes (Jack & Bill-ASCAP) 4
Don't Give Candy To A Stranger (Uncle Artie/Goldline/Silverline-ASCAP/BMI) 4
Don't The Morning Always Come Too Soon (Millstone-ASCAP) 8
Don't We All Have The Right (Tree-BMI) 1
Dreamin' Is The Best I Can Do (Lovey/Ocean City-BMI) 1
Eighteen Wheels And A Dozen Roses (Warner Tamerlane/Believeus Or Not/Screen Gems-EMI-BMI) 9
Every Time You Go Outside I Hope It Rains (Lowery-BMI/Brother Bill's-ASCAP) 1
Factory, The (Butler's Bandits/April-ASCAP) 1
Fallin' Again (Maypop-BMI) 1
Gift, The (Diamond Dog/Love This Town-BMI) 3
Give A Little Love (Irving-BMI) 2
Givers and Takers (Colgems-EMI-ASCAP) 1
Goin' To Work (Lawyer's Daughter/Warner,Electra-Asylum/Blood, Sweat and Ink-BMI) 2
Goodbye Time (Tom Collins-BMI) 1
He's Back And I'm Blue (Termite) 5
Hey Little Sister (Irving-BMI) 1
Hocus Pocus (Millhouse/Tom Collins-BMI) 8
Hollywood Heroes (Warner-Tamerlane-BMI/ Lodge Hall/Two Sons-ASCAP) 6
I Couldn't Leave You If I Tried (Coolwell-ASCAP) 1
I Don't Have Far To Fall (Acuff-Rose-BMI/Golden Reed-ASCAP) 1
I Have You (Warner-Tamerlane/Believus Or Not/Screen Gems-EMI-BMI) 1
I Loved You Yesterday (Michael H. Goldsen/Lyle Lovett-ASCAP) 1
I Overlooked An Orchid (Peer Int'l-BMI) 1
I Should Be With You (Steve Wariner-BMI) 1
I Still Believe (WB/Brother Bill's-ASCAP) 2
I Told You So (Charlie Monk/Three Story-ASCAP) 1
I Wanna Know Her Again (Publishers: Unlisted) 1
I Will Whisper Your Name (Song Pantry/Vanwarmer-ASCAP) 1
I Wish It Was That Easy Going Home (Tree-BMI) 7
If I Were Looking (TIP-BMI) 7
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If The South Woulda Won (Bocephus-BMI) 1
If You Change Your Mind (Chelcait-BMI/Almo, Little Nemo-ASCAP) 1
I'll Give You All My Love Tonight (Bellamy Brothers-ASCAP) 1
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I'm Still Missing You (Tree/Strawberry Lane-BMI) 1
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It's A Heartache (Tom Collins-BMI) 1
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Just One Kiss (Tree/Pacific Island-BMI) 1
Letter Home (Moon And Stars/Screen Gems-EMI-BMI) 1
Lost In Austin (Ensign-BMI) 1
Love Of A Lifetime (Kristoshua-BMI) 1
Make It On Your Own (JMV-ASCAP) 1
Midnight Highway (U Do 2/Warner-Refuge-ASCAP/Living Tooth-BMI) 1
Money (Wooden Wonder-SESAC) 1
Nobody Knows (Write Road/Ensign/ Little Whitney-BMI, Famous-ASCAP) 1
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Now You See'em, Now You Don't (Tree-BMI) 1
Old Folks (Lodge Hall-ASCAP) 1
Old Man No One Loves, The (Kenny O'Dell/Shylane-BMI) 1
Old Photographs (Tree/Golden Bridge-BMI/ASCAP) 1
One True Love (Cross Keys-ASCAP/Tree) 1
Other Guy, The (American Ragtime-BMI) 1
Out Of Sight And On My Mind (Ensign-BMI/Jack and Bill/Rebel Heart-ASCAP) 1
Radio, The (Benefit/Englishtown-BMI) 1
Real Good Feel Good Song (Of/King Coal/Jack and Bill/Rebel Heart-ASCAP) 1
Satisfy You (MCA/Don Schlitz-ASCAP) 1
Set'em Up Joe (Hookem/Sabel-ASCAP/Tree/Larry Butler/Silverwood-BMI) 1
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She Doesn't Like The Rain (Big Cypress-BMI) 1
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Texas In 1880 (Uncle Artie-ASCAP) 1
Thanks Again (Jack & Bill/Amanda-Lin-ASCAP) 1
That's What Your Love Does To Me (Terrace/Cross Key ASCAP) 1
They Always Look Better When They're Leaving (Lawyer's Daughter/Beckaroo-BMI) 1
Tie Me Up (Hold Me Down) (Cross Keys/Tree Group/Kieran Kane-ASCAP) 1
Took It Like A Man, Cried Like A Baby (Chappell-ASCAP/Tri-Chappell-SESAC) 1
Trouble (Lovey-BMI) 1
True Heart (MCA/Don Schlitz-ASCAP/Warner Tamerlane/Flying Dutchman-BMI) 1
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We Believe In Happy Endings (Jack And Bill-ASCAP) 1
What She Is (Is A Woman In Love) (Jack & Bill/Ranger Bob-ASCAP/Unichappell-BMI) 1
Whose Baby Are You (Vogue/Partner/Tag Team-BMI) 1
Wild Texas Rose (Best Way-ASCAP/Memory Maker-BMI) 1
Wildflowers (Velvet Apple-BMI) 1
Wishful Thinking (Jat-BMI) 1
Without A Trace (Rynan/Kitty Kat-ASCAP) 1
Without Love (There Is Nothing) (IZA - BMI) 1
Workin' Man (Jim Boy-ASCAP) 1
Yonder Comes A Freight Train (Tree-BMI) 1

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